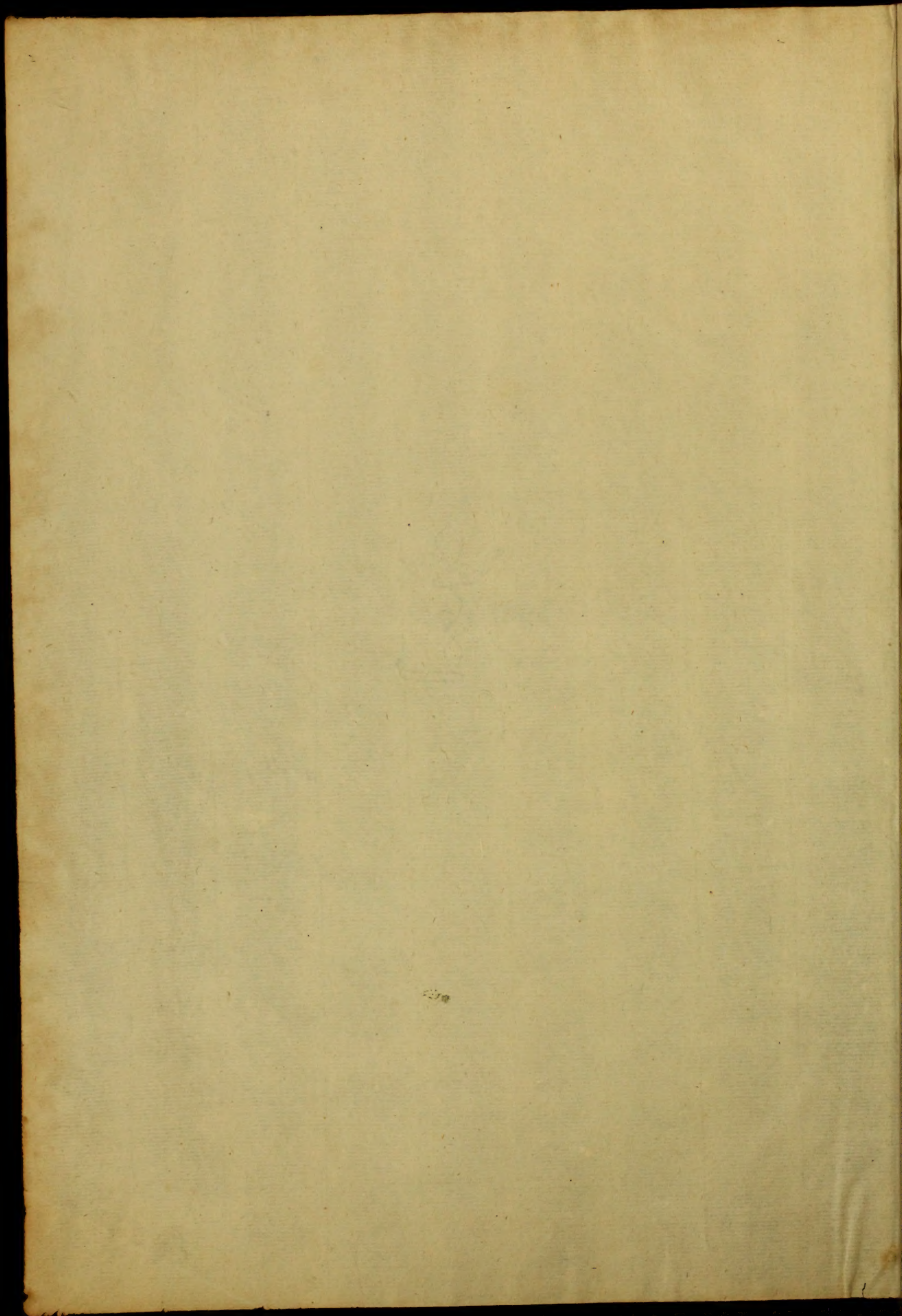
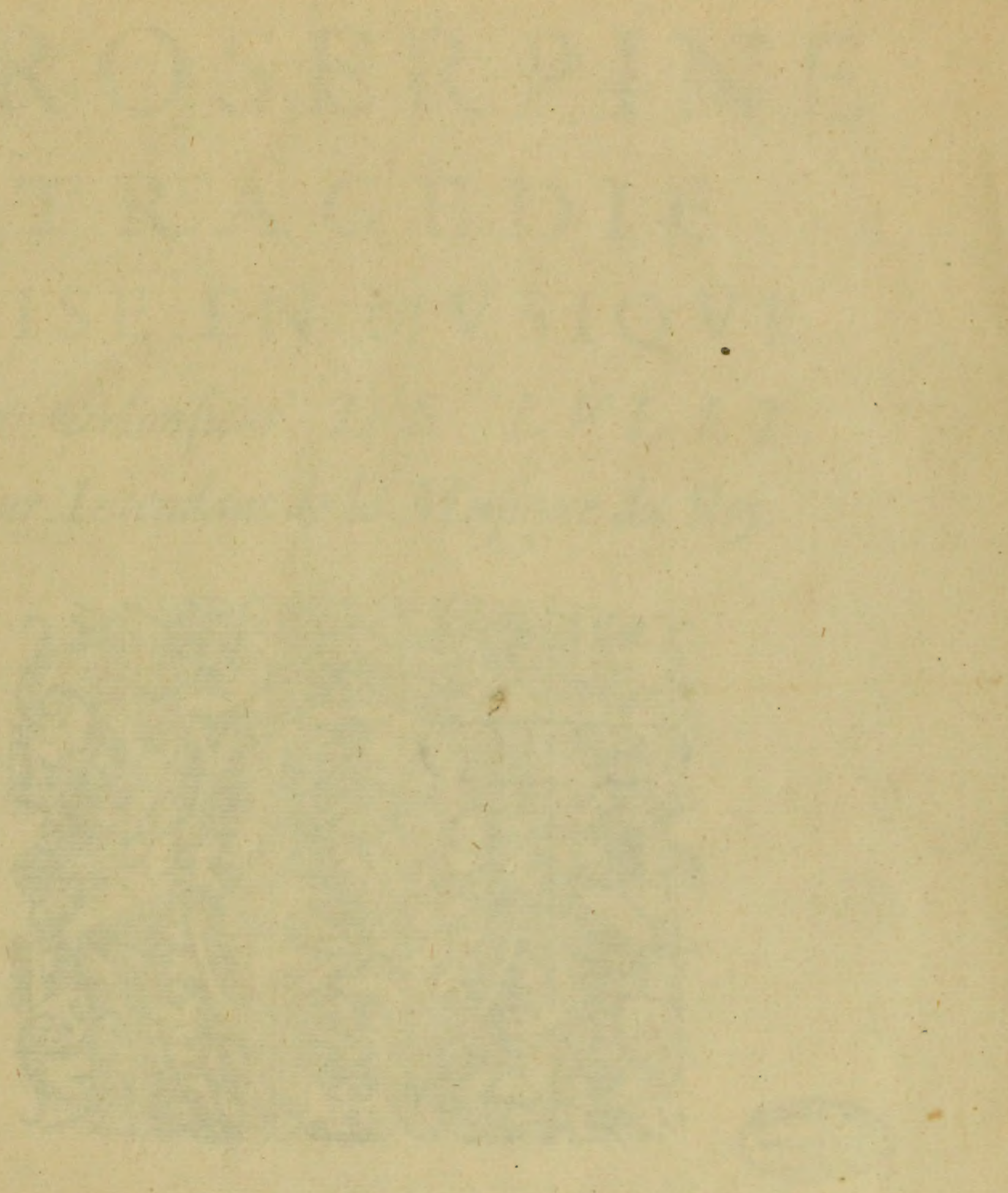




1741. j.
W O





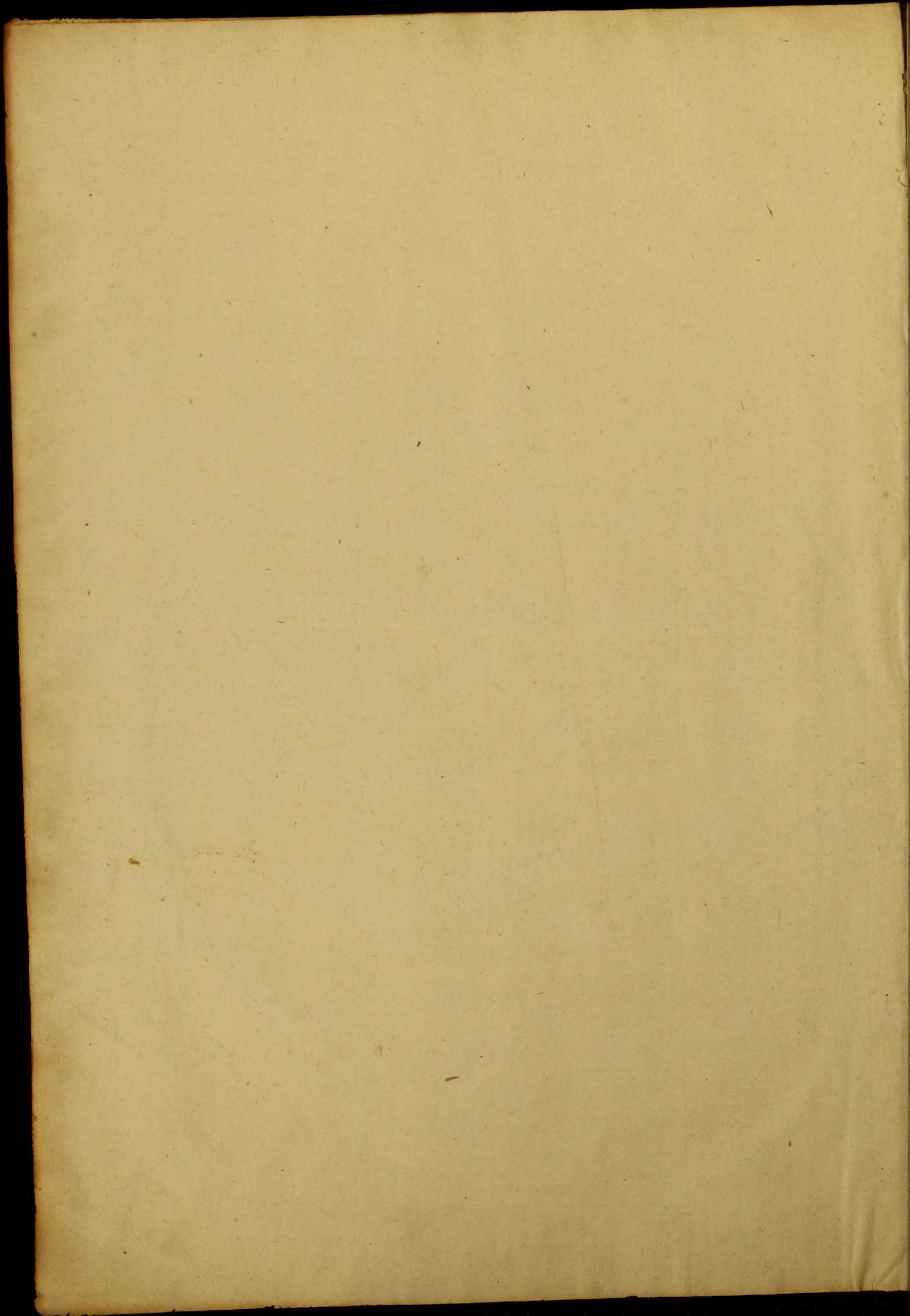
A PARIS

Par C. G. B. ... and ...

at Paris ...

18...

...



1741. j. w

PROSERPINE TRAGEDIE

MISE EN MUSIQUE

*Par Monsieur DE LULLY,
Sur-Intendant de la Musique du Roy.*



A PARIS,

Par CHRISTOPHE BALLARD, seul Imprimeur du Roy pour la Musique,
ruë Saint Iean de Beauvais, au Mont de Parnasse.

Et se vend à l'Entrée de la Porte de l'Academie Royale de Musique,
au Palais Royal, ruë Saint Honoré.

M. DC. LXX X.

AVEC PRIVILEGE DE SA MAIESTE.



MISE EN MVSIOVE
AV ROYAL

Par Monsieur de la Mesme du Roy.



Le docteur en la langue de VOSTRE MAJESTE;
Et je ne puis me dispenser de luy consacrer tous mes Ouvrages.
Espere SIRE, que vous recevrez favorablement celuy
que je vous presente. Et si je n'ay en la bonneur de vous
paroitre agreable, & que vous avez bien voulu luy donner
une approbation glorieuse, qui est la fin de des aplaudissements
de toute la France. Car ce n'est pas le plus grand que je me
La donner proprement BARRARD, sans luy donner pour la gloire
VOSTRE SIRE, au lieu de Beaufort, au lieu de la Halle.
Icy en oblige l'entendement de l'ouvrage l'ouvrage de la gloire
dire que je suis l'ouvrage de l'ouvrage de l'ouvrage de l'ouvrage
bienfaits. Et que je ne voy jamais l'ouvrage de l'ouvrage de l'ouvrage
la joye d'avoir en la gloire. Et de l'ouvrage de l'ouvrage SIRE.



AV ROY



SIRE,

*Je doy tout ce que je suis à VOSTRE MAJESTE',
& je ne puis me dispenser de luy consacrer tous mes Ouvrages.
J'espere, SIRE, que vous recevrez favorablement celuy
que je vous presente, puisqu'il a déjà eû le bon-heur de vous
paroistre agreable, & que vous avez bien voulu luy donner
une aprobaton glorieuse, qui a esté suivie des aplaudissements
de toute la France. C'et avantage est le plus grand que je me
pouvois proposer pour le prix de mes travaux, & quoy que
VOSTRE MAJESTE' m'ait comblé de mille graces,
qui m'obligent d'avoir une reconnoissance éternelle, j'oseray luy
dire que je suis encore plus touché de ses loüanges que de ses
bienfaits, & que je n'ay iamais rien resenty si vivement que
la ioye d'avoir pû luy plaire. C'est à vous-mesme, SIRE,*

que ie suis redevable du succès qui suit tousiours ce que ie
compose pour vos Divertissements ; La Musique est un Art
renfermé dans des bornes si estroites, & il y a si long-temps
que i'y travaille, qu'il seroit impossible que mon foible genie
ne fût entierement espuisé, s'il n'estoit ranimé par cette ar-
deur inconcevable que vous inspirez à tout ce qui est employé
pour vostre service, & qui ne fait rien entreprendre qu'elle
ne fasse achever heureusement. Je doy l'avoüer, **SIRE**,
I'ay un secret infailible pour trouver de nouvelles forces, &
pour m'eslever au dessus de moy-mesme, c'est de considerer que
les Concerts que ie prepare seront entendus de **VOSTRE**
MAJESTE', & que ie doy m'efforcer de les rendre dignes,
s'il est possible, de l'attention du Vainqueur de mille Nations
differentes, du Pacificateur de l'Europe, de l'Arbitre souverain
du Monde. Ce n'est pas mon dessein, **SIRE**, de m'engager
temerairement à toucher à vostre Eloge : Je sçay que c'est pour
un autre Art que le mien qu'est reserué l'honneur de parler
de vos Actions Heroïques : C'est bien assez pour moy d'offrir
des Chants nouveaux pour ayder à celebrer Vostre Gloire, &
ie dois estre trop satisfait qu'il me soit permis de me servir
de l'occasion du present que ie vous fais de **PROSERPINE**,
pour vous protester que ie suis,

SIRE,

DE VOSTRE MAJESTE',

Le tres-humble, tres-obeissant, &
tres-fidelle Serviteur & Sujet,
JEAN-BAPTISTE LULLY.



PROSERPINE,

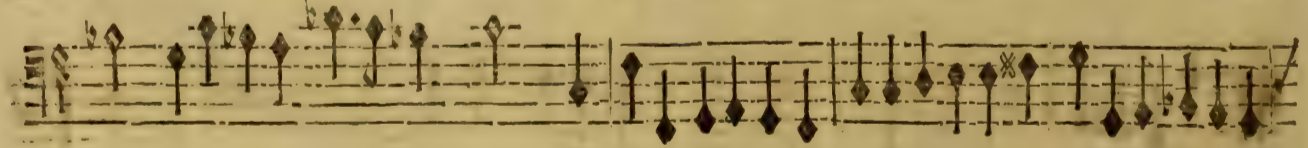
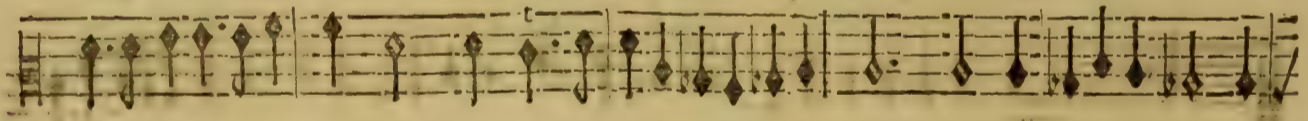
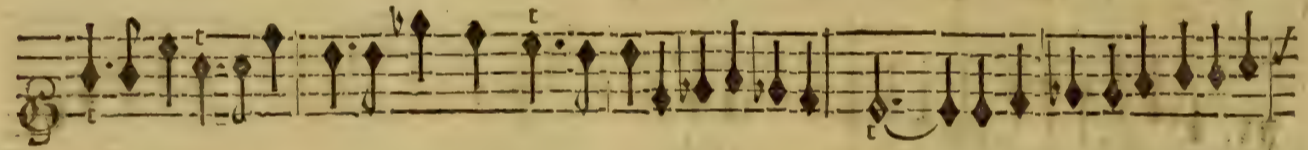
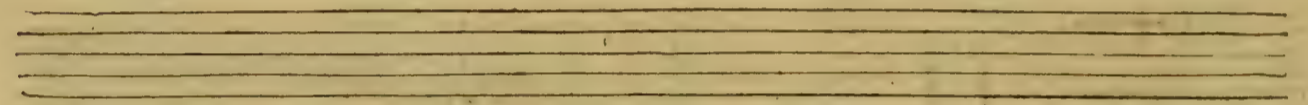
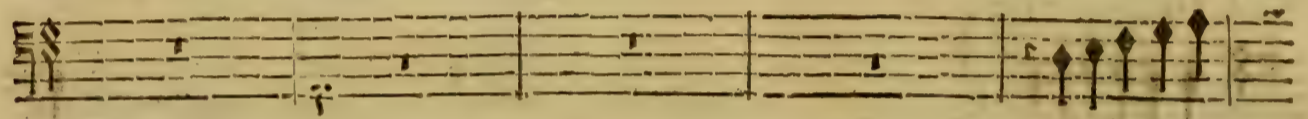
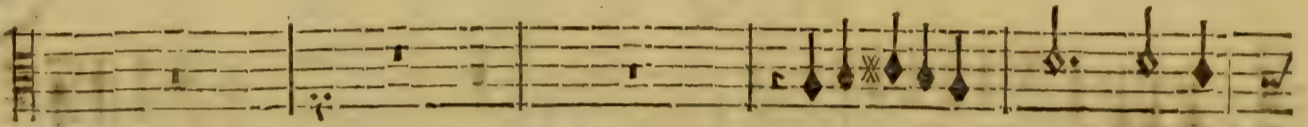
TRAGÉDIE.



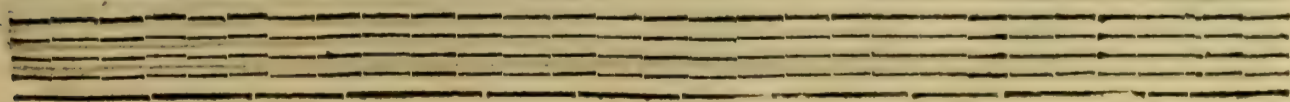
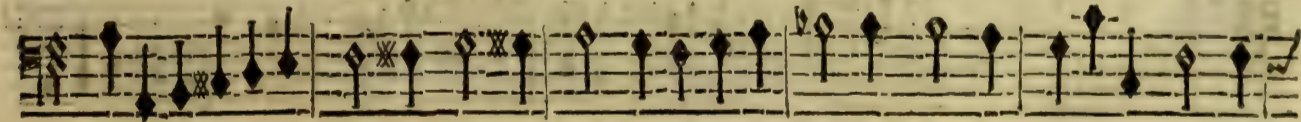
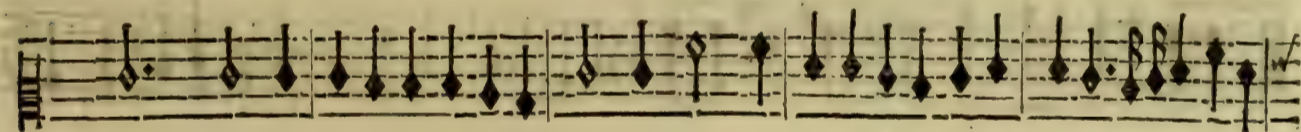
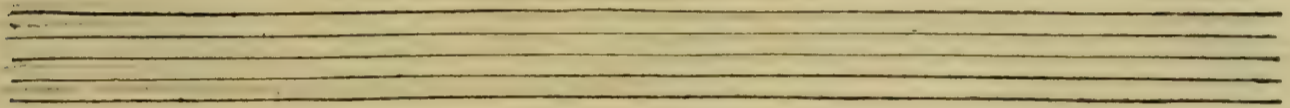
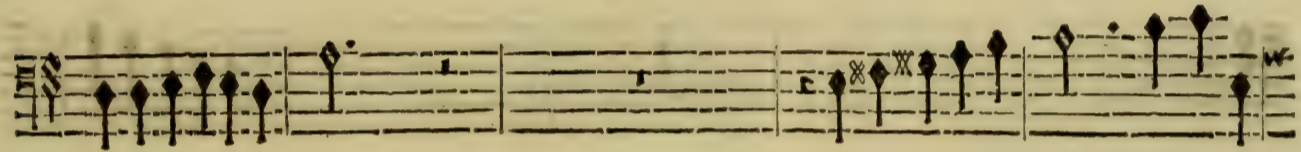
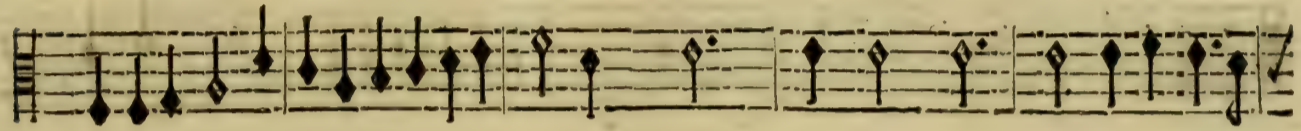
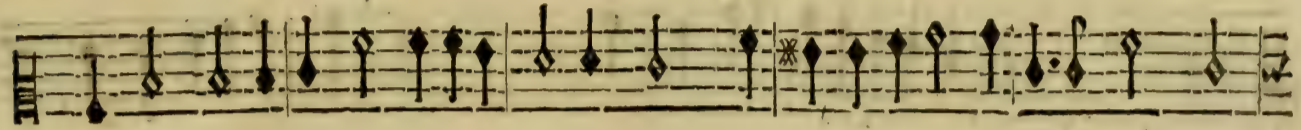
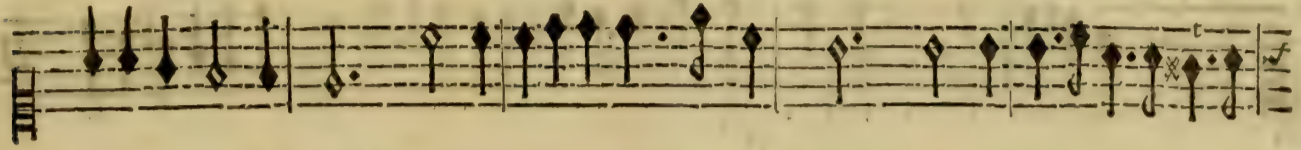
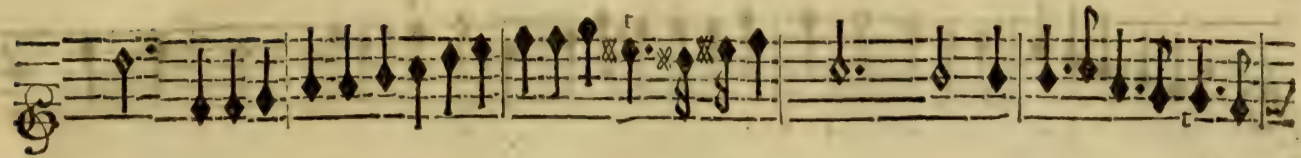
OUVERTURE.

A musical score for the Overture of the opera Proserpine. The score consists of ten staves of music. The first staff is in treble clef with a common time signature. The subsequent staves include various clefs (treble, alto, and bass) and time signatures (common, 6/8, and 4/4). The music features a variety of note values, rests, and dynamic markings. The score concludes with a double bar line and repeat signs.

PROSERPINE,



PROLOGUE.



P R O S E R P I N E,

lentement.

Violins, first system, treble clef. The staff contains a series of eighth notes, followed by a measure with a fermata and a half note, and then continues with eighth notes.

VIOLONS.

Violins, second system, treble clef. Continuation of the musical line with eighth notes and a fermata.

Violins, third system, treble clef. Continuation of the musical line with eighth notes and a fermata.

Violins, fourth system, treble clef. Continuation of the musical line with eighth notes and a fermata.

Violins, fifth system, treble clef. Continuation of the musical line with eighth notes and a fermata.

Empty musical staff.

Violins, first system, bass clef. The staff contains a series of eighth notes, followed by a measure with a fermata and a half note, and then continues with eighth notes.

VIOLONS.

Violins, second system, bass clef. Continuation of the musical line with eighth notes and a fermata.

Violins, third system, bass clef. Continuation of the musical line with eighth notes and a fermata.

Violins, fourth system, bass clef. Continuation of the musical line with eighth notes and a fermata.

Violins, fifth system, bass clef. Continuation of the musical line with eighth notes and a fermata.

Empty musical staff.

PROLOGUE.

Violons.

Violons.

PROSERPINE,

VIOLONS.

Musical score for Violins, consisting of five staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings.



PROLOGUE.

LA PAIX.

Musical score for Basse-Continue, first system. It features a large decorated initial 'M' and includes the lyrics: "EROS, dont la Valeur estonne l'Uni-".

BASSE-CONTINUE.

Musical score for Basse-Continue, second system. It includes the lyrics: "vers, Ah! quand briferez-vous nos fers? Heros, dont la Valeur estonne l'Uni-".

BASSE-CONTINUE.

Musical score for Basse-Continue, third system. It includes the lyrics: "vers, Ah! quand briferez-vous nos fers? La Discorde nous tient i- cy sous sa puis-".

BASSE-CONTINUE.

PROLOGUE.

fance; La Barbare se plaist à voir couler nos pleurs, Soyez touché de nos mal-

BASSE-CONTINUE.

heurs, Vo' estes dans nos maux nostre unique espe- rance; He- ros, dont la va-

BASSE-CONTINUE.

leur estonne l'Uni vers, Ah! quand briferez-vous nos fers? He-

BASSE-CONTINUE.

ros, dont la va- leur estonne l'Uni vers, Ah! quand briferez-vous nos fers?

BASSE-CONTINUE.

PROSERPINE,
SUITE DE LA PAIX.

Heros, dont la Va- leur estonne l'Uni-

Heros, dont la Va- leur estonne l'Uni-

Heros, dont la Va- leur estonne l'Uni-

Heros, dont la Va- leur estonne l'Uni-

VIOLONS.

BASSE-CONTINUE.

PROLOGUE. 9

vers, Ah! quand briserez-vous nos fers?

Ah! Ah!

vers, Ah! quand briserez-vous nos fers?

Ah! Ah!

vers, Ah! quand briserez-vous nos fers?

Ah! Ah!

vers, Ah! quand briserez-vous nos fers?

Ah! Ah!

VIOLONS.

BASSE-CONTINUE.

PROSERPINE,

quand briserez-vous nos fers?

quand briserez-vous nos fers?

quand briserez-vous nos fers?

quand briserez-vous nos fers?

VIOLONS.

BASSE-CONTINUE.

P R O L O G U E.

A I R.

Vite.

The musical score is arranged in three systems of five staves each. The first system contains the first five staves, the second system is empty, and the third system contains the final six staves. The notation is in 2/4 time and features a variety of rhythmic patterns and melodic lines. The word 'Vite.' is written above the first staff. The page number '11' is in the top right corner, and 'P R O L O G U E.' and 'A I R.' are centered at the top. The page number 'B ij' is at the bottom center.

PROSERPINE,

First musical staff with treble clef, key signature of one flat, and time signature of 6/8. It begins with a trill (tr) and contains various rhythmic patterns including eighth and sixteenth notes.

Second musical staff, continuing the piece with similar rhythmic complexity and a trill (tr) at the beginning.

Third musical staff, featuring a trill (tr) and a variety of note values.

Fourth musical staff, continuing the melodic and rhythmic development.

Fifth musical staff, including a trill (tr) and a dynamic marking of *mf*.

Sixth musical staff, which is empty.

Seventh musical staff, starting with a trill (tr) and containing several measures of music.

Eighth musical staff, continuing the piece with a trill (tr) at the start.

Ninth musical staff, featuring a trill (tr) and various rhythmic figures.

Tenth musical staff, continuing the musical notation.

Eleventh musical staff, including a trill (tr) and a dynamic marking of *mf*.

Twelfth musical staff, which is empty.

PROLOGUE.

First musical staff, treble clef, G-clef, with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests.

Second musical staff, alto clef, with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests.

Third musical staff, alto clef, with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests.

Fourth musical staff, alto clef, with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests.

Fifth musical staff, alto clef, with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests.

Sixth musical staff, empty.

Seventh musical staff, treble clef, G-clef, with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests.

Eighth musical staff, alto clef, with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests.

Ninth musical staff, alto clef, with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests.

Tenth musical staff, alto clef, with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests.

Eleventh musical staff, alto clef, with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various note values and rests.

Twelfth musical staff, empty.

PROSERPINE,

VIOLONS.

LA DISCORDE.

S'oupirez, triste Paix, malheureuse Captive, Gemissez, & n'esperez

BASSE-CONTINUE.

pas Qu'un Heros que j'engage en de nouveaux Combats Escoute vostre voix plain-

BASSE-CONTINUE.

tive. Plus il moissonne de Lauriers Plus j'offre de matiere à ses travaux guer-

BASSE-CONTINUE.

PROLOGUE.

riers l'anime les vaincus d'une nouvelle au- dace; J'oppose à la vive cha-

BASSE-CONTINUE.

leur De son indomptable valeur Mille Fleuves profonds, cent Montagnes de

BASSE-CONTINUE.

glace. La Victoire empref- sée à conduire ses pas Se prepare à vo-

BASSE-CONTINUE.

ler aux plus lointains Climats; Plus il la suit, plus il la trouve belle: Il ou-

BASSE-CONTINUE.

blie aisement pour elle La Paix & ses plus doux ap-

BASSE-CONTINUE.

PROSERPINE,
LA PAIX ET SA SUITE.

O Rigueurs inhumaines! Faut-il ne voir jamais finir le triste cours De nos mal-

O Rigueurs inhumaines! Faut-il ne voir jamais finir le triste cours De nos mal-

pas. O Rigueurs inhumaines! Faut-il ne voir jamais finir le triste cours De nos mal-

O Rigueurs inhumaines! Faut-il ne voir jamais finir le triste cours De nos mal-

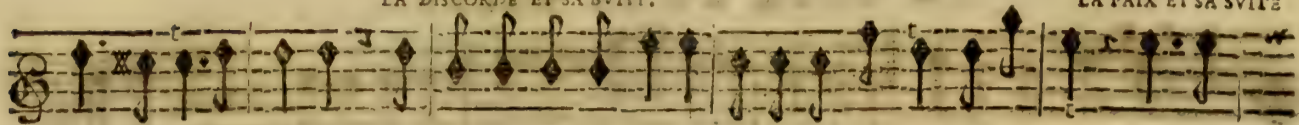
VIOLONS.

BASSE-CONTINUE.

P R O L O G U E

LA DISCORDE ET SA SVITE.

LA PAIX ET SA SVITE



heurs & de nos peines? Vos plaintes seront vaines, N'esperez jamais de secours. Quel tour-



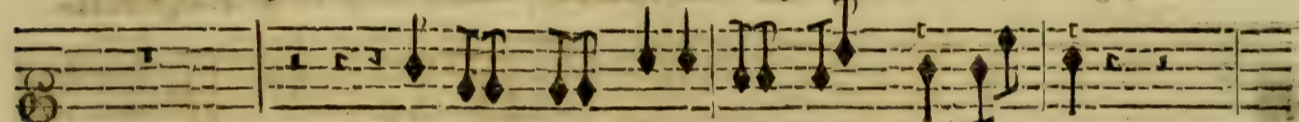
heurs & de nos peines? Vos plaintes seront vaines, N'esperez jamais de secours. Quel tour-



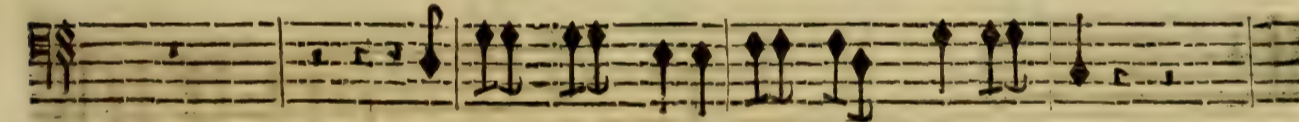
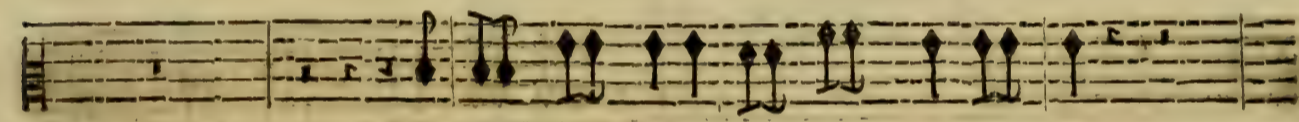
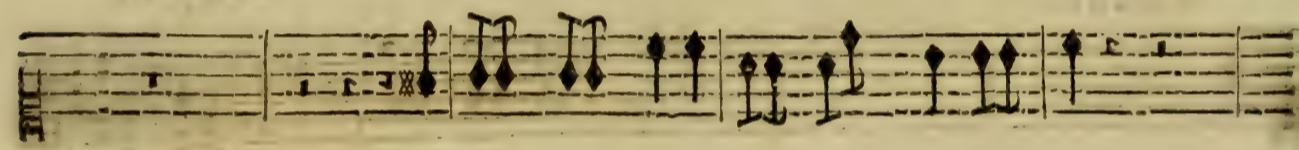
heurs & de nos peines? Vos plaintes seront vaines, N'esperez jamais de secours. Quel tour-



heurs & de nos peines? Vos plaintes seront vaines, N'esperez jamais de secours. Quel tour-



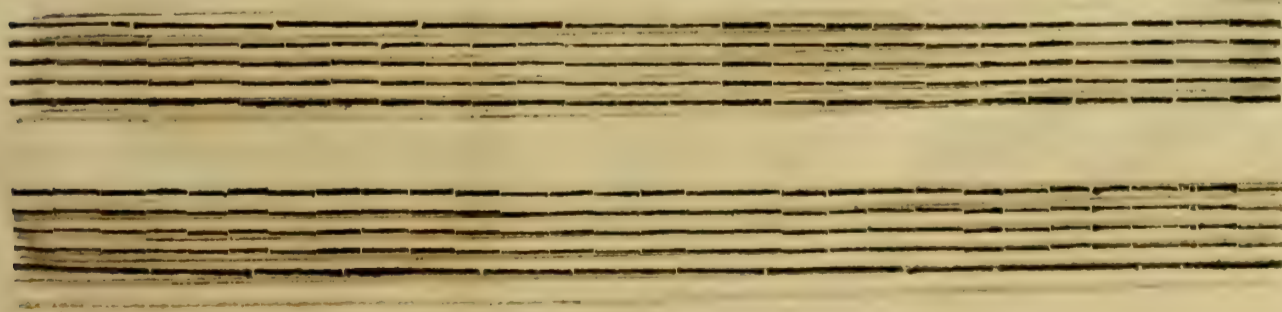
VIOLONS.



BASSE-CONTINUE.

vif.

lentement.



PROSERPINE,

1. A. DISCORDE ET SA SVITE.

ment de languir toujours Sous de cruelles chaînes! Vos plaintes feront vaines, N'esperez ja-

ment de languir toujours Sous de cruelles chaînes! Vos plaintes feront vaines, N'esperez ja-

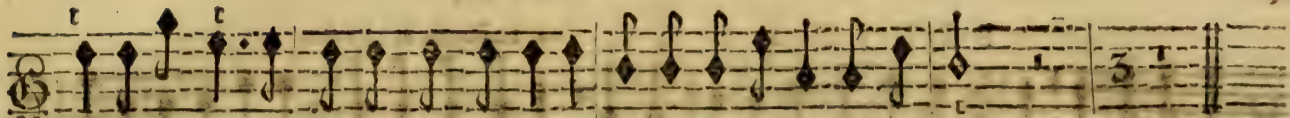
ment de languir toujours Sous de cruelles chaînes! Vos plaintes feront vaines, N'esperez ja-

ment de languir toujours Sous de cruelles chaînes! Vos plaintes feront vaines, N'esperez ja-

VIOLONS.

BASSE-CONTINUE.

PROLOGUE.



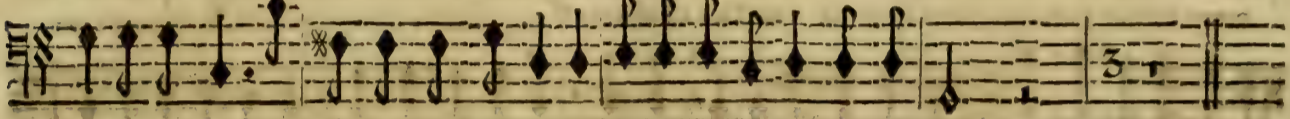
mais de secours Vos plaintes feront vaines, N'esperez jamais de secours.



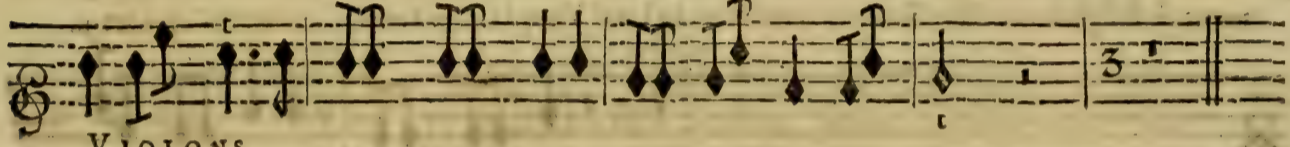
mais de secours. Vos plaintes feront vaines, N'esperez jamais de secours.



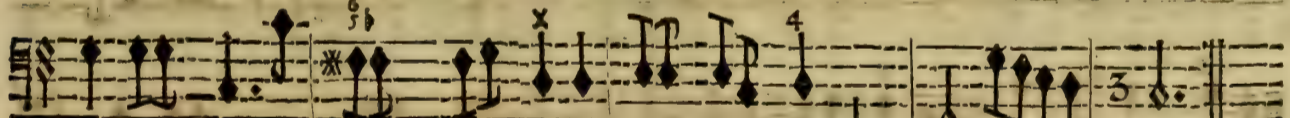
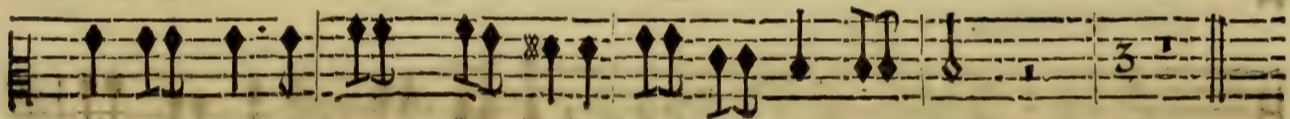
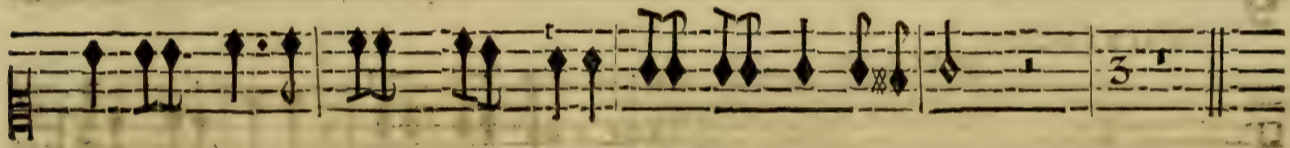
mais de secours. Vos plaintes feront vaines, N'esperez jamais de secours.



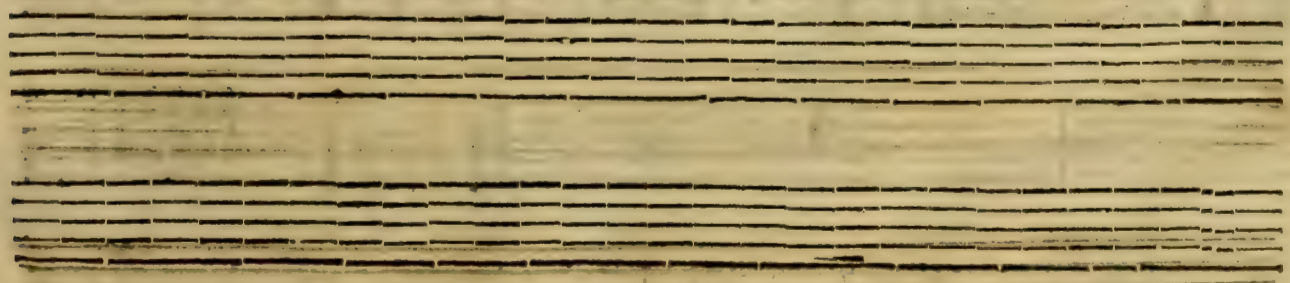
mais de secours. Vos plaintes feront vaines, N'esperez jamais de secours.



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,
BRUIT DE TROMPETTES.

This musical score is for the 'Bruit de Trompettes' (Trumpet Sound) section of the opera 'Proserpine'. It consists of ten staves of music, arranged in two groups of five staves each. The first group includes parts for Trompettes (Trumpets), Violons (Violins), Tymballes (Tympani), and Basse de Violon (Violoncello). The second group includes parts for Violons (Violins) and Trompettes (Trumpets), with a Basse de Violon (Violoncello) part at the bottom. The music is written in 3/4 time and features a variety of rhythmic patterns, including dotted rhythms and sixteenth-note passages. The notation includes clefs, time signatures, and various musical symbols such as beams, slurs, and dynamic markings.

TROMPETTES. VIOLONS.

Tymballes.

Basse de Violon.

VIOLONS. TROMPETTES.

Basse de Violon.

TROMPETTES.

TYMBALLES.

LA DISCORDE.

Ce bruit que la Vi-ctoire en ces lieux fait entendre M'avertit qu'elle y va des-

BASSE-CONTINUE.

cendre; Quel plaisir de luy faire voir Mon ennemie au desespoir! Quel plaisir de luy faire

BASSE-CONTINUE.

voir Mon ennemie au desespoir!

BASSE-CONTINUE.

PROSERPINE,
AIR POUR LES TROMPETTES.

TROMPETTES.

TYMBALLES.

Basse de Violon.

TROMPETTES.

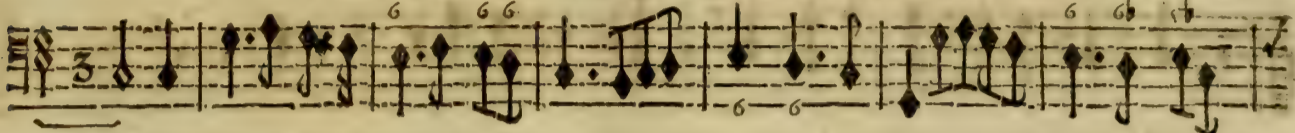
Basse de Violon.

PROLOGUE.

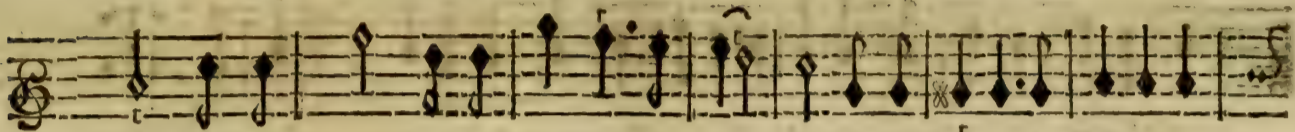
LA VICTOIRE.



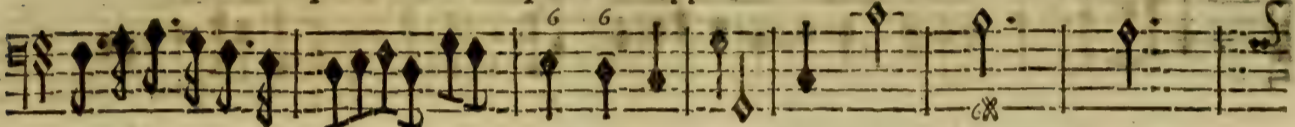
Venez, aimable Paix, le Vainqueur vo⁹ appelle, Venez, aimable



BASSE-CONTINUE.



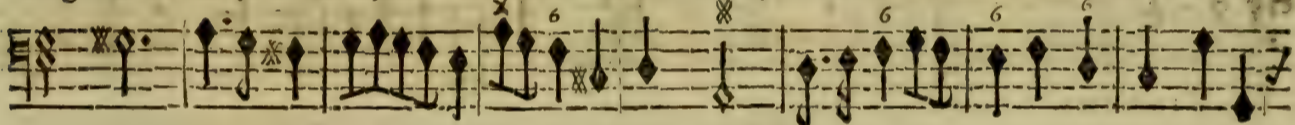
Paix, Le Vainqueur Le Vainqueur vo⁹ appelle; La Victoire devient vostre



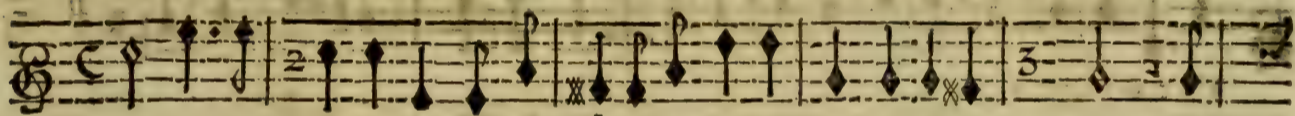
BASSE-CONTINUE.



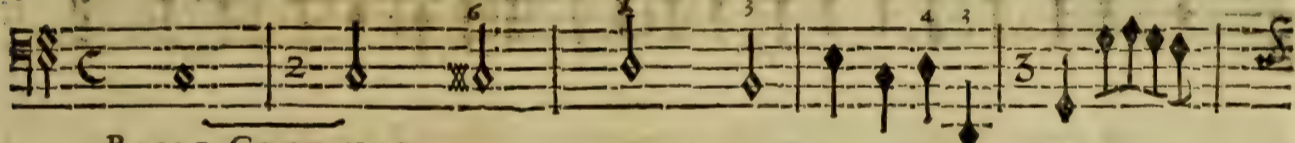
guide fidelle, Venez, Venez dans cet heureux sejour. Venez, Venez dás cet heureux se-



BASSE-CONTINUE.



jour. Vous, Dis- corde affreuse & cruelle, Portez ses fers à vostre tour. Ve-



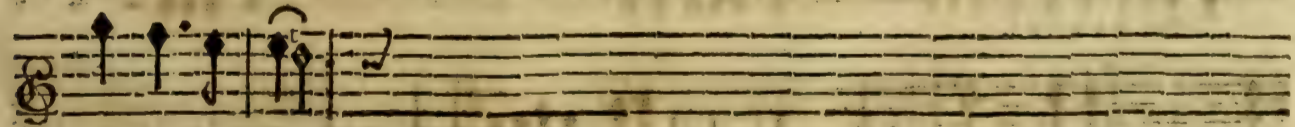
BASSE-CONTINUE.



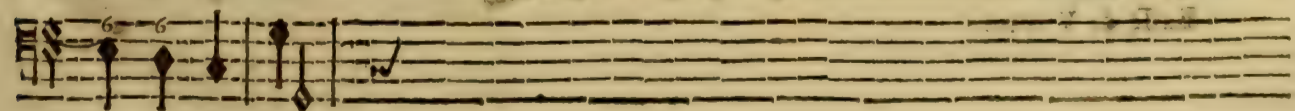
nez, aimable Paix, Le vainqueur vo⁹ appelle. Venez aimable Paix, Le vainqueur Le vain-



BASSE-CONTINUE.



queur vous appel-



BASSE-CONTINUE.

PROSERPINE,
LA VICTOIRE ET SA SUITE.

Gay

le, Venez, Venez, aimable Paix, le Vainqueur, le Vainqueur vo' appelle. le.

Venez, aimable Paix, le Vainqueur vo' appelle, le Vainqueur vo' appelle. le.

Venez, Venez, aimable Paix, le Vainqueur le Vainqueur vo' appelle. le.

Venez, aimable Paix, le Vainqueur vo' appelle, le Vainqueur vo' appelle. le.

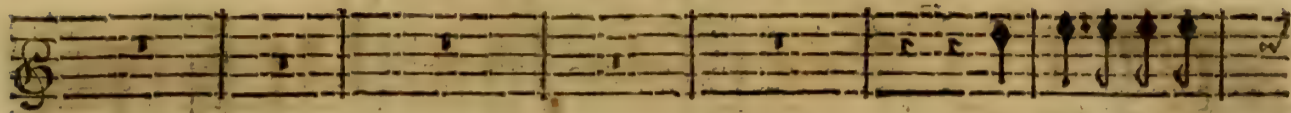
TROMPETTES.

VIOLONS.

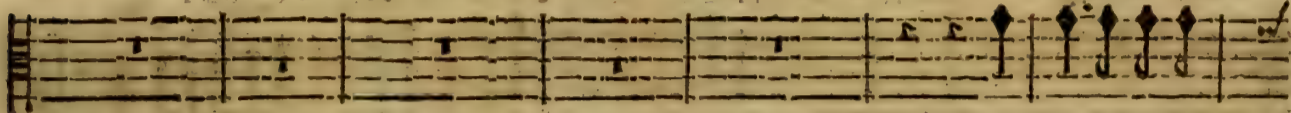
TYMBALLES.

Gay

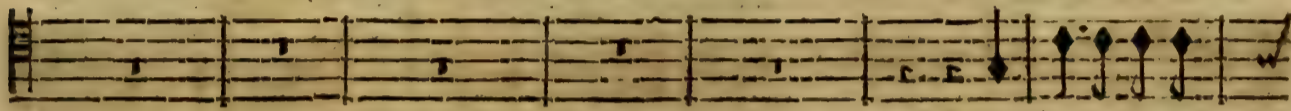
PROLOGUE.



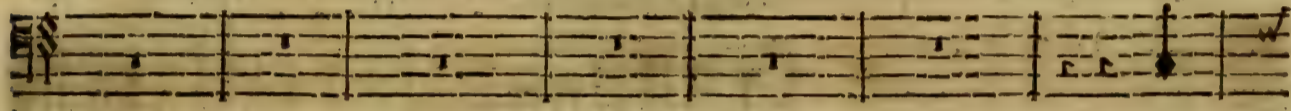
Venez, aimable



Venez, aimable



Venez, aimable



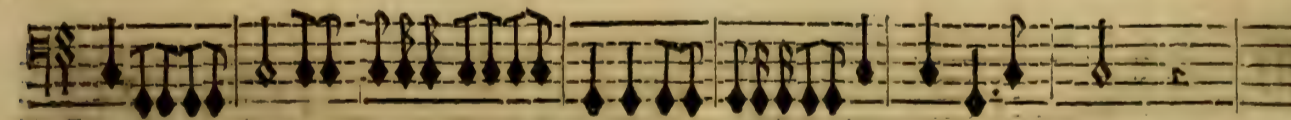
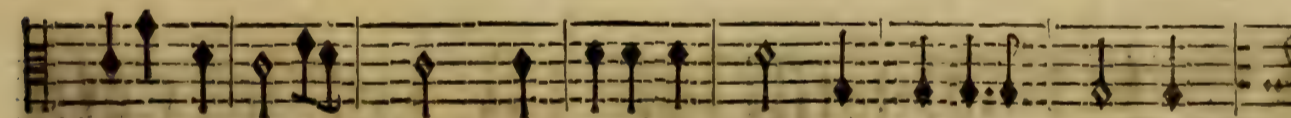
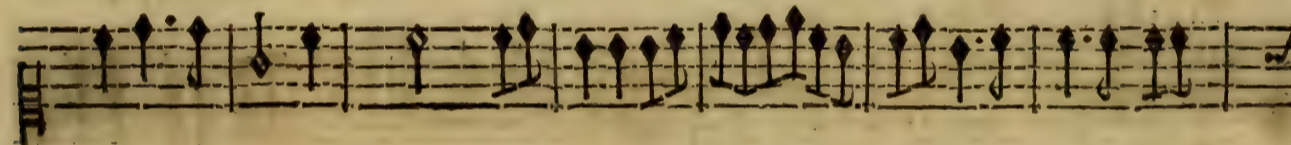
Ve-



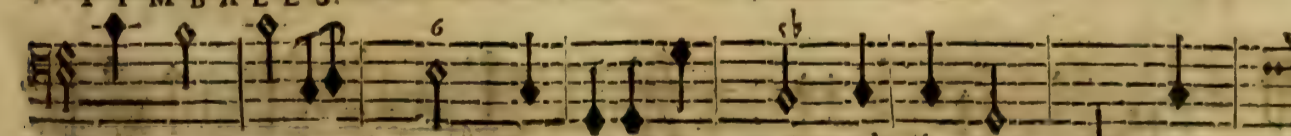
TROMPETTES.



VIOLONS.

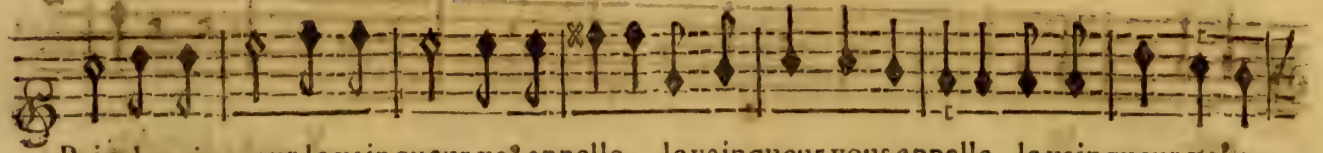


TYMBALES.

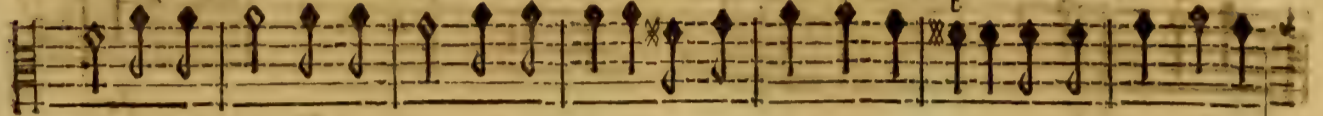


BASSE-CONTINUE.

PROSERPINE,



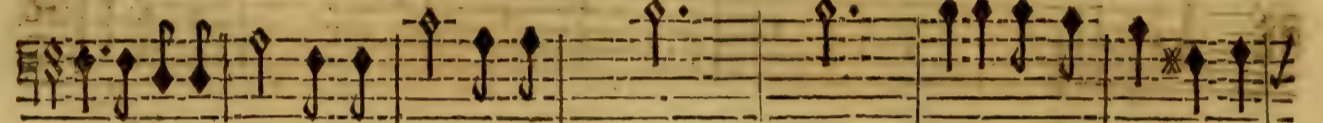
Paix, le vainqueur le vainqueur vo' appelle, le vainqueur vous appelle, le vainqueur vo' ap-



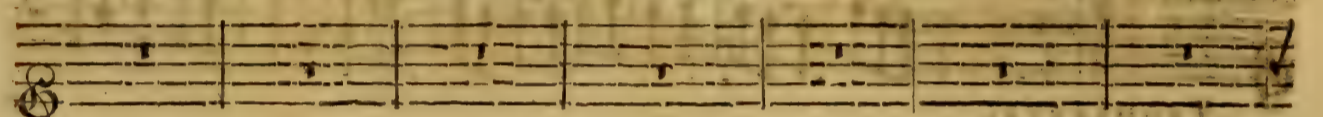
Paix, le vainqueur le vainqueur vo' appelle, le vainqueur vous appelle, le vainqueur vo' ap-



Paix, le vainqueur le vainqueur vo' appelle, le vainqueur vous appelle, le vainqueur vo' ap-



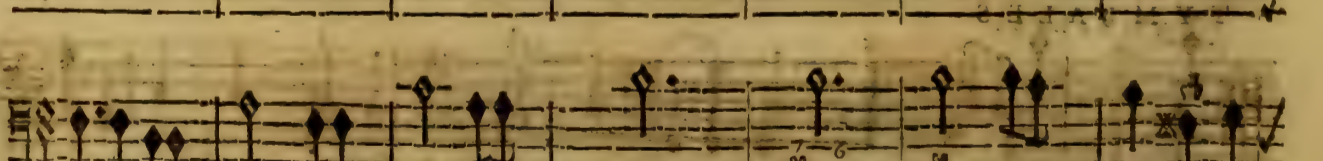
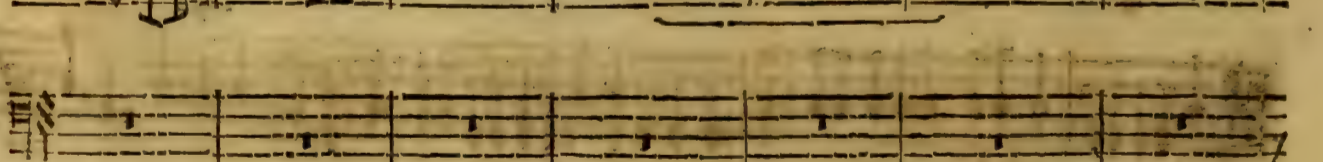
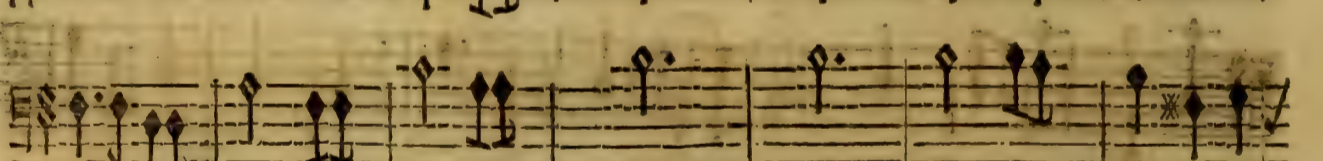
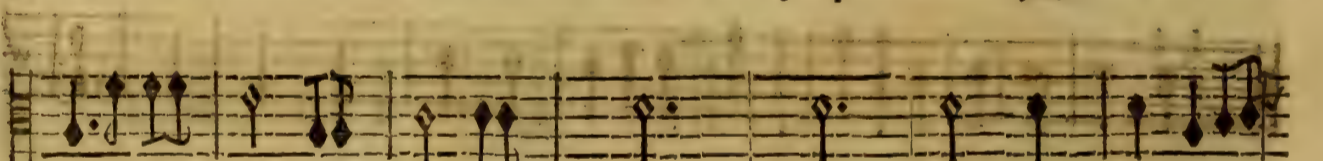
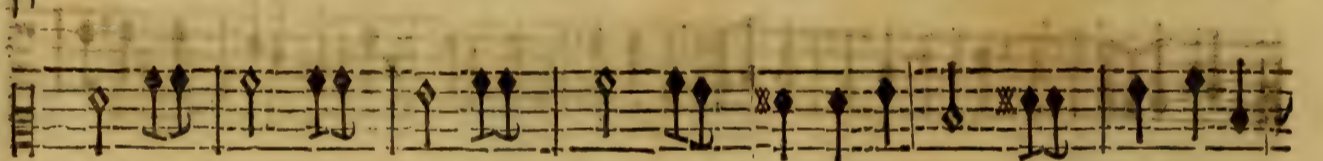
nez, aimable Paix, le vainqueur vo' ap- pel- le, le vainqueur vous ap-



TROMPETES.



VIOLONS.



BASSE-CONTINUE.

PROLOGUE.

pel- le. Vc-

pel- le. Vc-

pel- le. Vc-

TROMPETTES.

VIOLONS.

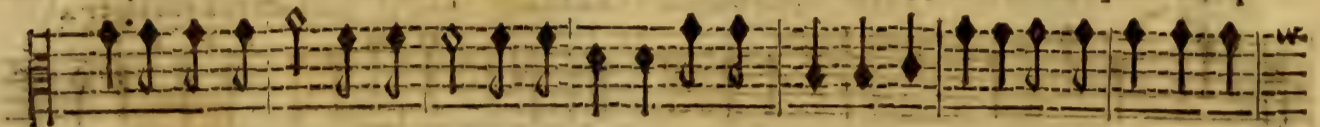
TYMBALLES.

BASSE-CONTINUE.

PROSERPINE,



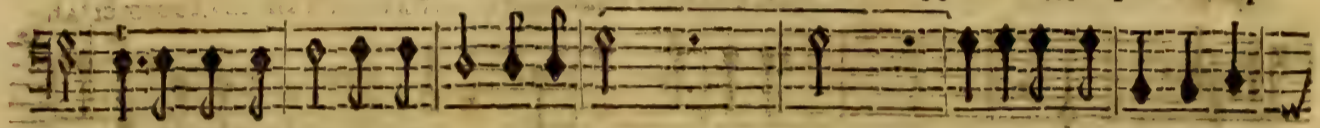
nez, aimable Paix, le vainqueur vo^o appelle. le vainqueur vous appelle. le vainqueur vo^o ap-



nez, aimable Paix, le vainqueur vo^o appelle. le vainqueur vous appelle. le vainqueur vo^o ap-

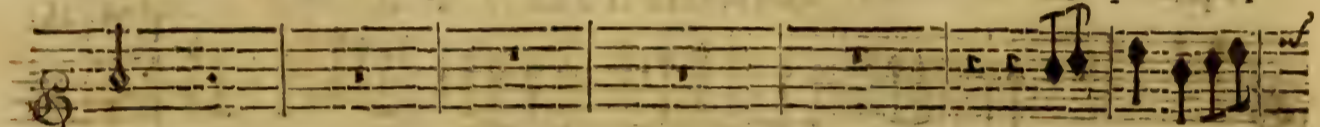


nez, aimable Paix, le vainqueur vo^o appelle. le vainqueur vous appelle. le vainqueur vo^o ap-



nez, aimable Paix, le vainqueur vo^o appel-

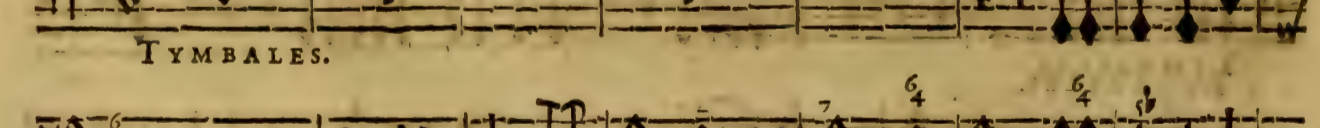
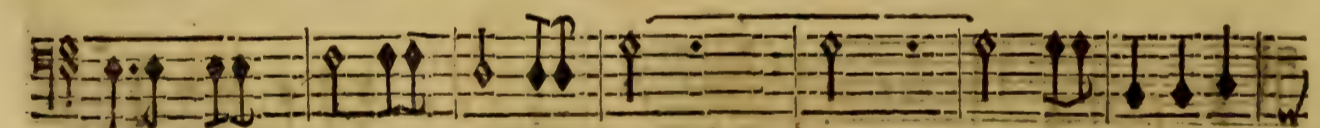
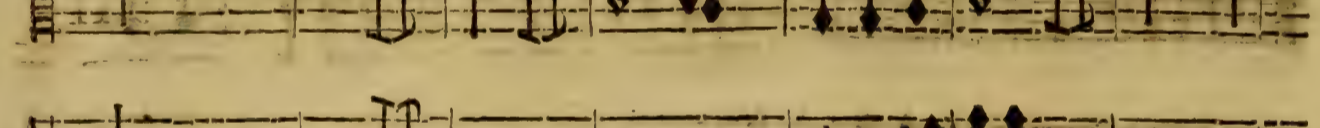
le. le vainqueur vo^o ap-



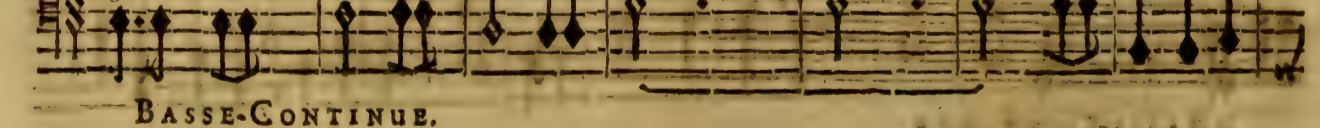
TROMPETTES.



VIOLONS.



TYMBALES.



BASSE-CONTINUE.

PROLOGUE.

LA PAIX ET SA SVITE LA DISCORDE ET SA SVITE

pel- le. Ah! quel bonheur charmant! Ah! Ah! quel affreux tourmēt! Ah!

pel- le. Ah! quel bonheur charmant! Ah! Ah! quel affreux tourmēt! Ah!

pel- le. Ah! quel bonheur charmant! Ah! Ah! quel affreux tourmēt! Ah!

pel- le. Ah! quel bonheur charmant! Ah! Ah! quel affreux tourmēt! Ah!

TROMPETES.

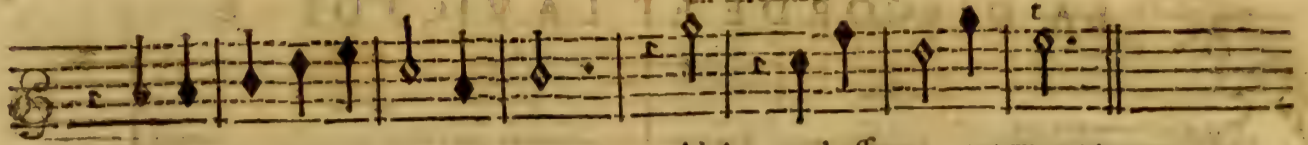
VIOLONS.

TYMBALLES.

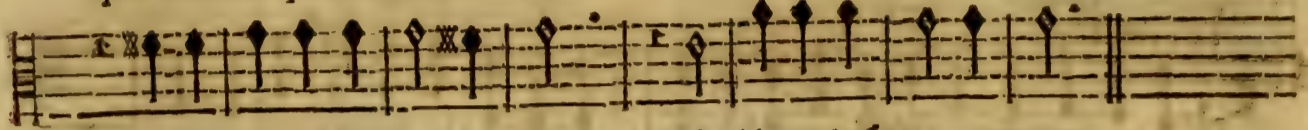
BASSE-CONTINUE.

PROSERPINE,

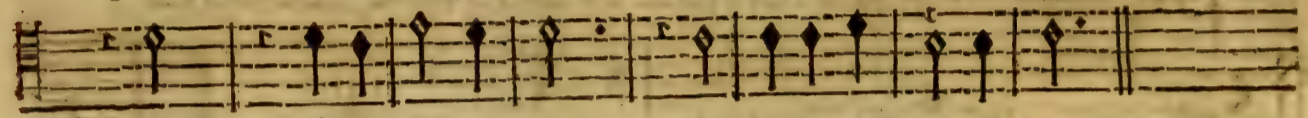
LA DISCORDE.



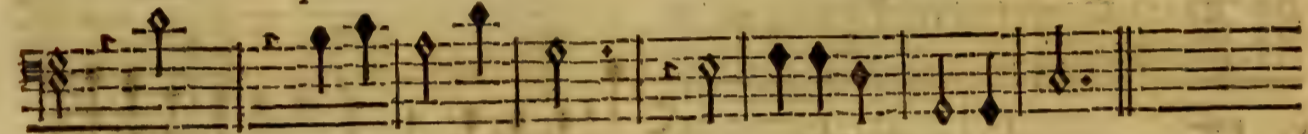
quel bonheur quel bonheur charmant! Ah! quel affreux tourment!



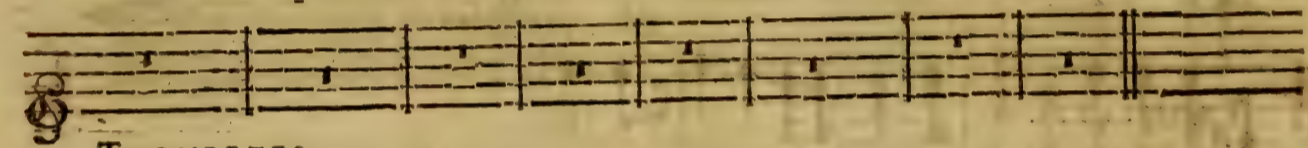
quel bonheur quel bonheur charmant! Ah! Ah! quel affreux tourment.



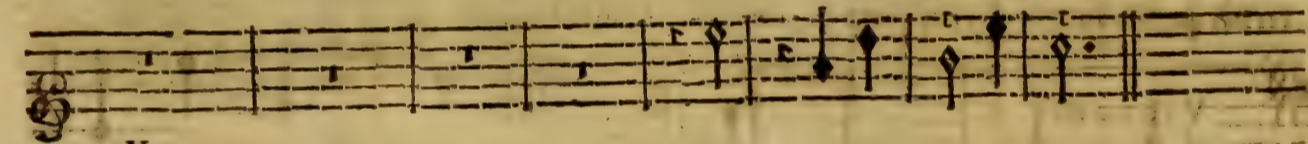
Ah! quel bonheur charmant! Ah! Ah! quel affreux tourment!



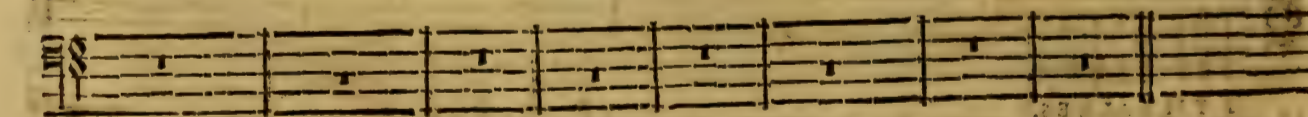
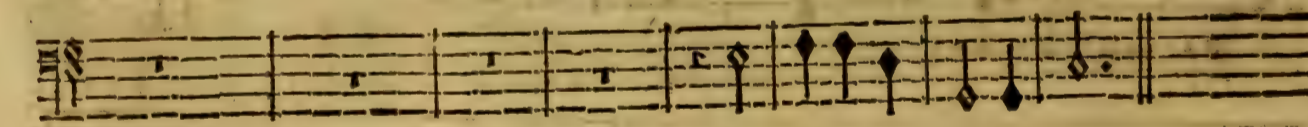
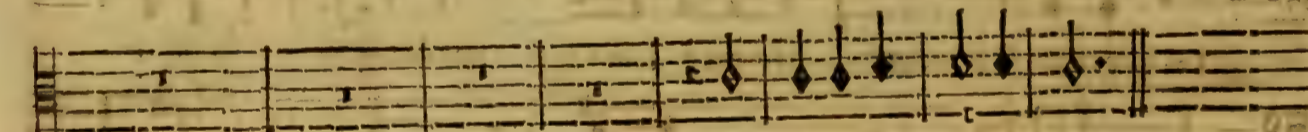
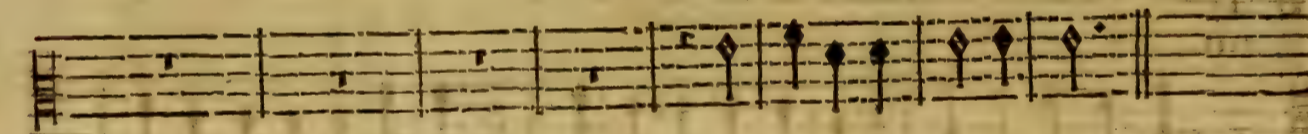
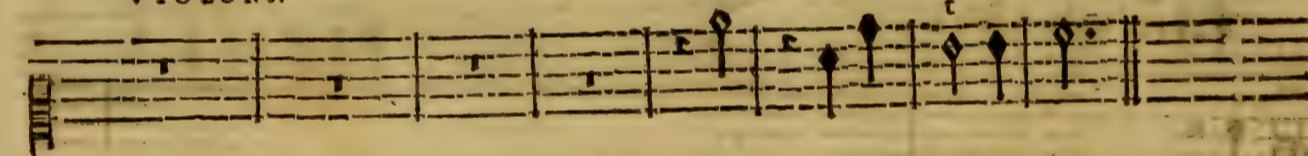
Ah! quel bonheur charmant! Ah! Ah! quel affreux tourment.



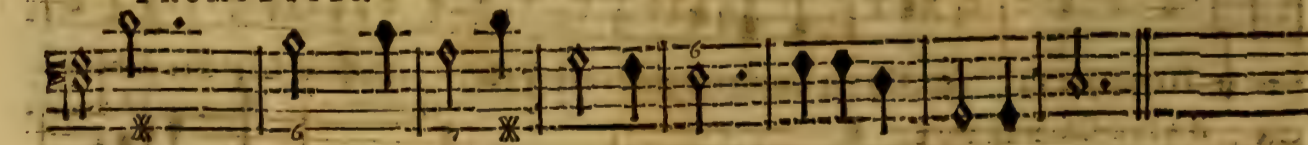
TROMPETES.



VIOLONS.



TROMPETTES.

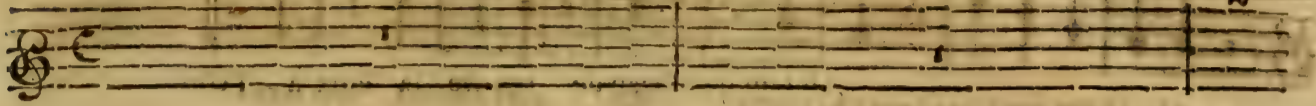


BASSE-CONTINUE.

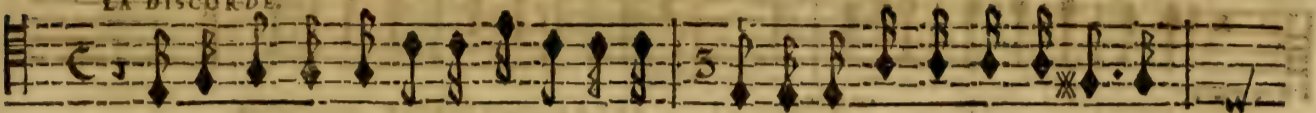
PROLOGUE.

LA DISCORDE ET LA VICTOIRE.

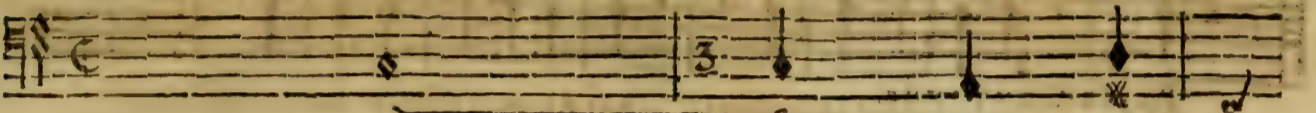
LA VICTOIRE.



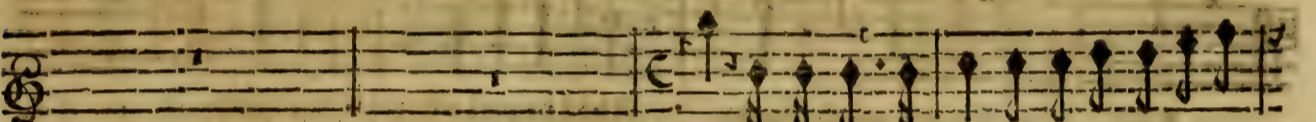
LA DISCORDE.



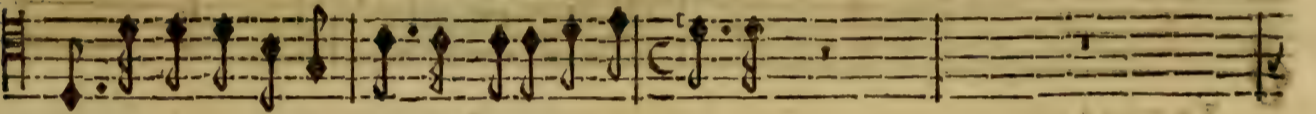
ORgueilleuse Victoire, est-ce à toy d'entre- prendre De mettre la Discorde aux



BASSE-CONTINUE.



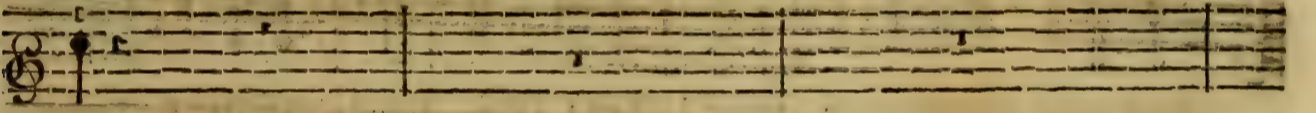
Ah! qu'il est beau de rendre La Paix à l'Uni-



fers! A quels hōneurs sās moy peux-tu jamais pre-tendre ?



BASSE-CONTINUE.



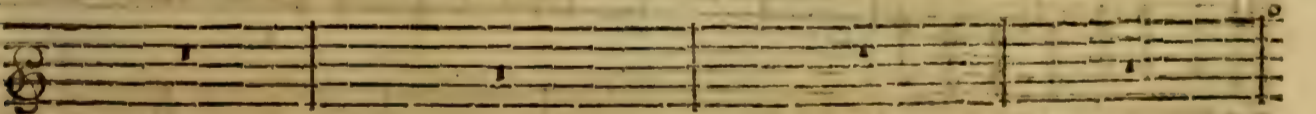
VCIS.



Tes foins pour le Vainqueur pouvoient pl' loin s'e- stendre, Que ne conduisois-



BASSE-CONTINUE.



tu le Héros que tu fers, Où cēt Lauriers nouveaux luy sōt encore offerts? La gloire au bout du



BASSE-CONTINUE.

PROSERPINE,

Ah! qu'il est beau de rendre la Paix à l'Uni-

Môde auroit esté l'at- rendre.

BASSE-CONTINUE.

vers. Après avoir vaincu mille Peuples divers, Quand on ne voit pl'rien qui puisse se def-

BASSE-CONTINUE.

fendre, Ah! qu'il est beau de rendre La Paix à l'Uni vers. Ah! qu'il est beau de

BASSE-CONTINUE.

rendre La Paix à l'Uni-

PROLOGUE

LA SUITE DE LA VICTOIRE ET DE LA PAIX.

vers. Après avoir vaincu mille Peuples divers, Quand on ne voit plus rien qui

après avoir vaincu mille Peuples divers, Quand on ne voit plus rien qui

Après avoir vaincu mille Peuples divers, Quand on ne voit plus rien qui

Après avoir vaincu mille Peuples divers, Quand on ne voit plus rien qui

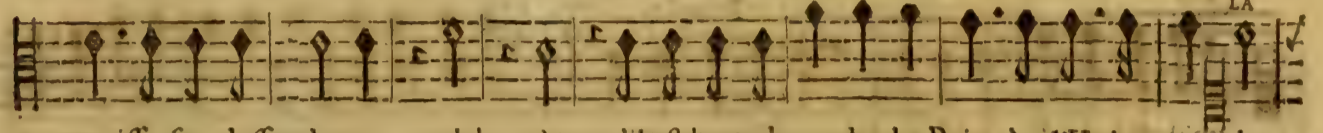
VIOLONS.

TYMBALES.

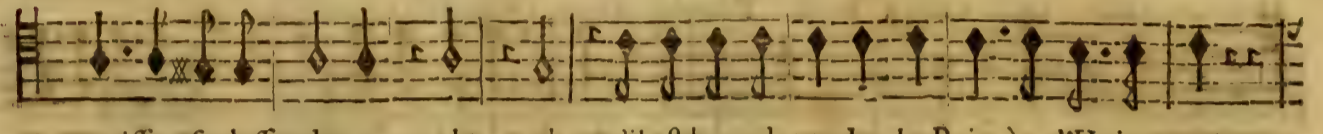
BASSE-CONTINUE.



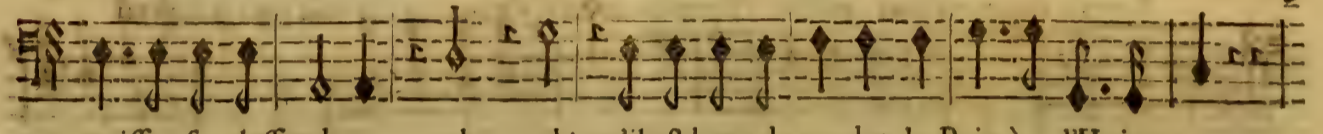
puisse se deffendre, Ah! Ah! qu'il est beau de rendre la Paix à l'Univers. Ah!



puisse se deffendre, Ah! Ah! qu'il est beau de rendre la Paix à l'Univers. Ah!



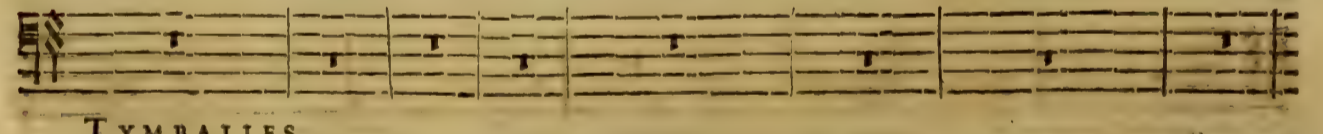
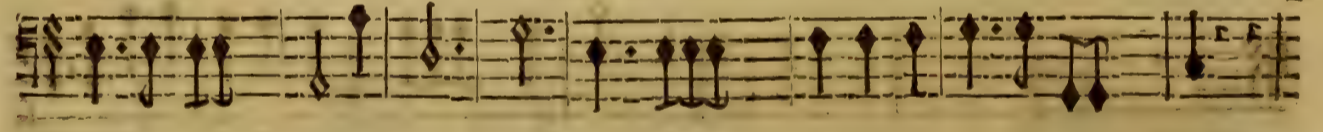
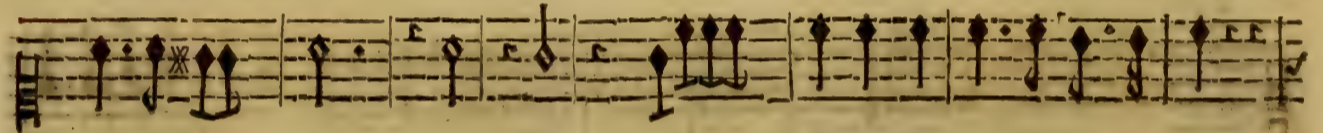
puisse se deffendre, Ah! Ah! qu'il est beau de rendre la Paix à l'Univers.



puisse se deffendre, Ah! Ah! qu'il est beau de rendre la Paix à l'Univers.



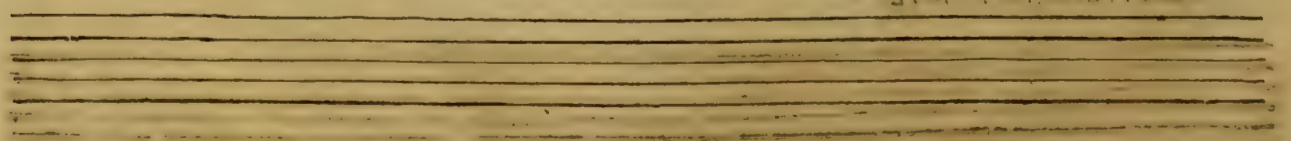
VIOLONS.



TYMBALLES.



BASSE-CONTINUE.



PROLOGUE.

VICTOIRE.

Musical staff for the first vocal part, featuring a treble clef and a series of rhythmic notes.

qu'il est beau de rendre La Paix à l'Univers! Ah! qu'il est beau de rendre La Paix à l'Uni-

PAIX.

Tous.

Musical staff for the second vocal part, featuring a bass clef and rhythmic notation.

qu'il est beau de rendre La Paix à l'Univers! Ah! qu'il est beau de rendre La Paix à l'Uni-

Musical staff for the third vocal part, featuring a bass clef and rhythmic notation.

Ah! qu'il est beau de rendre La Paix à l'Uni-

Musical staff for the fourth vocal part, featuring a bass clef and rhythmic notation.

Ah! qu'il est beau de rendre La Paix à l'Uni-

Musical staff for the fifth vocal part, featuring a treble clef and rhythmic notation.

VIOLONS.

Musical staff for the first violin part, featuring a treble clef and rhythmic notation.

Musical staff for the second violin part, featuring a treble clef and rhythmic notation.

Musical staff for the third violin part, featuring a treble clef and rhythmic notation.

Musical staff for the fourth violin part, featuring a treble clef and rhythmic notation.

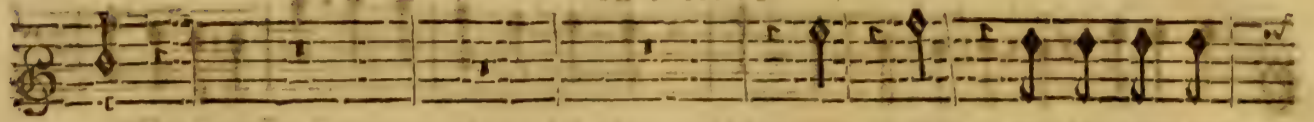
Musical staff for the fifth violin part, featuring a treble clef and rhythmic notation.

TYMBALLES.

Musical staff for the timpani part, featuring a treble clef and rhythmic notation with numerical figures.

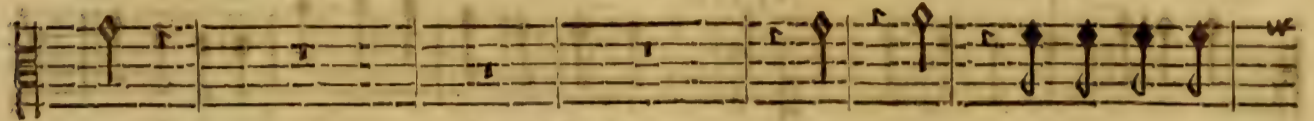
BASSE-CONTINUE.

Empty musical staff for the basso continuo part.



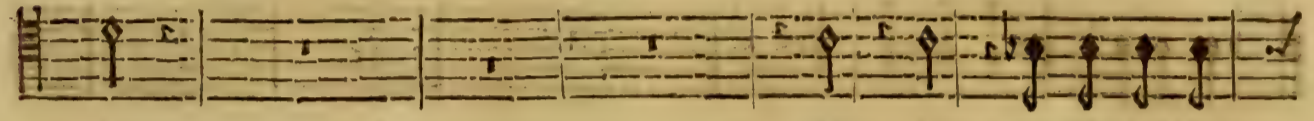
vers.

Ah! Ah! qu'il est beau de



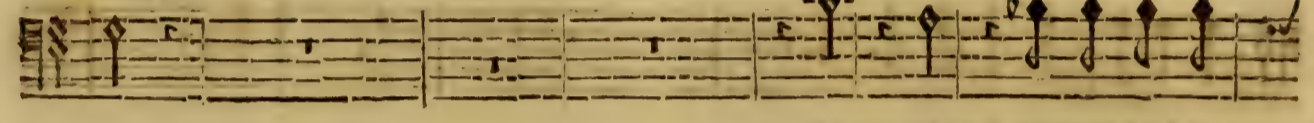
vers.

Ah! Ah! qu'il est beau de



vers.

Ah! Ah! qu'il est beau de



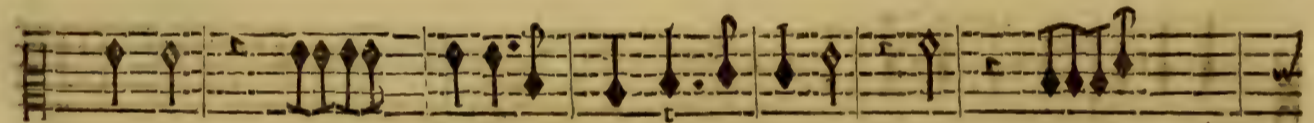
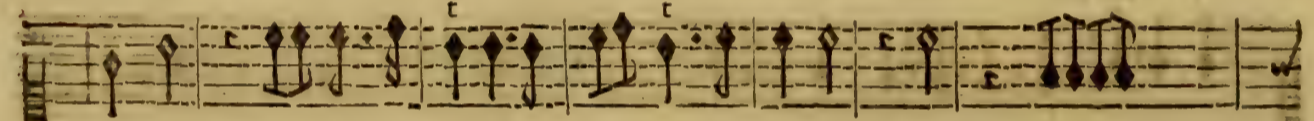
vers.

Ah! Ah! qu'il est beau de

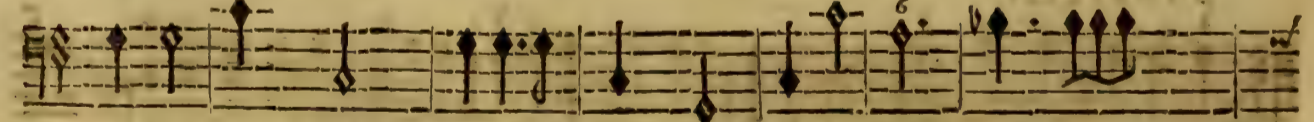


TROMPETTES.

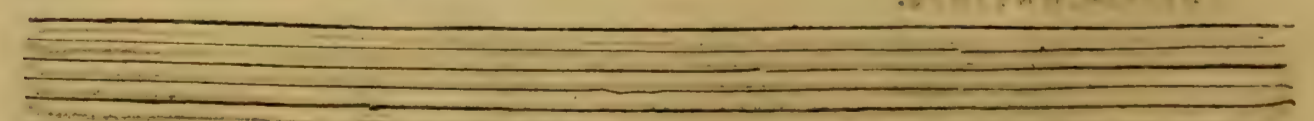
VIOLONS.



TYMBALLES.



BASSE-CONTINUE.



P R O L O G U E.

LA VICTOIRE.

rendre La Paix à l'Univers! Ah! qu'il est beau de rendre La Paix à l'Uni-

LA PAIX.

rendre La Paix à l'Univers! Ah! qu'il est beau de rendre la Paix à l'Uni-

rendre La Paix à l'Univers!

rendre La Paix à l'Univers!

VIOLONS.

TYMBALLES.

BASSE-CONTINUE.

PROSERPINE,

LA VICTOIRE.

vers. Ah! qu'il est beau de rendre La

LA PAIX.

vers. Ah! qu'il est beau de rendre La

TROMPETES.

TYMBALES.

BASSE-CONTINUE.

TRAGÉDIE.

Musical staff for Soprano voice, featuring a treble clef and a key signature of one flat. The melody begins with a half rest, followed by a series of eighth and quarter notes. A 'Tutti' marking is placed above the staff.

Paix à l'Univers. Ah! qu'il est beau de rendre La Paix à l'Univers.

Musical staff for Alto voice, featuring a treble clef and a key signature of one flat. The melody is similar to the soprano part, starting with a half rest.

Paix à l'Univers. Ah! qu'il est beau de rendre La Paix à l'Univers.

Musical staff for Tenor voice, featuring a bass clef and a key signature of one flat. The melody is similar to the soprano part, starting with a half rest.

Ah! qu'il est beau de rendre La Paix à l'Univers.

Musical staff for Bass voice, featuring a bass clef and a key signature of one flat. The melody is similar to the soprano part, starting with a half rest.

Ah! qu'il est beau de rendre La Paix à l'Univers.

Musical staff for Trompetes, featuring a treble clef and a key signature of one flat. The part begins with a half rest.

TROMPETES.

Musical staff for Trombones, featuring a bass clef and a key signature of one flat. The part begins with a half rest.

Musical staff for Trumpets, featuring a treble clef and a key signature of one flat. The part begins with a half rest.

Musical staff for Trombones, featuring a bass clef and a key signature of one flat. The part begins with a half rest.

Musical staff for Timbales, featuring a treble clef and a key signature of one flat. The part begins with a half rest.

TYMBALES.

Musical staff for Basse-Continue, featuring a bass clef and a key signature of one flat. The part begins with a half rest.

BASSE-CONTINUE.

Empty musical staff at the bottom of the page.

PROSERPINE,

LA DISCORDE.

Musical notation for the first vocal line, featuring a treble clef, common time signature, and a series of eighth and sixteenth notes.

O! cruel esclavage! Je ne verray donc plus de sang & de car-

Musical notation for the first basso continuo line, featuring a bass clef and common time signature.

BASSE-CONTINUE.

Musical notation for the second vocal line, continuing the melody with various rhythmic values.

nage? ah! pour mon desespoir faut-il que le Vainqueur ait triomphé de son cou-

Musical notation for the second basso continuo line, including a measure with a '76' marking.

BASSE-CONTINUE.

Musical notation for the third vocal line, showing a continuation of the dramatic text.

rage? Faut-il qu'il ne laisse à ma rage Rien à devorer que mon

Musical notation for the third basso continuo line, including a measure with a '6' marking.

BASSE-CONTINUE.

Musical notation for the fourth vocal line, starting with the text 'cœur? O! cruel esclavage!'.

cœur? O! cruel esclavage!

Musical notation for the fourth basso continuo line.

BASSE-CONTINUE.

Five empty musical staves at the bottom of the page, likely for a second part or a continuation of the piece.

LA DISCORDE: ET SA SUITE.

O cruel esclavage! O cruel esclavage!

O cruel esclavage! O cruel esclavage!

vage! O cruel esclavage! O cruel esclavage! O cruel esclavage!

O cruel esclavage! O cruel esclavage!

VIOLONS.

BASSE-CONTINUE.

PROSERPINE,

LA VICTOIRE.

AU fond d'un gouffre plein d'horreur Que sous des fers pesans La Discorde ge-

BASSE-CONTINUE.

misse, Partagez son sup- plice, Vous qui partagez sa fureur: Et vous triste sejour, chan-

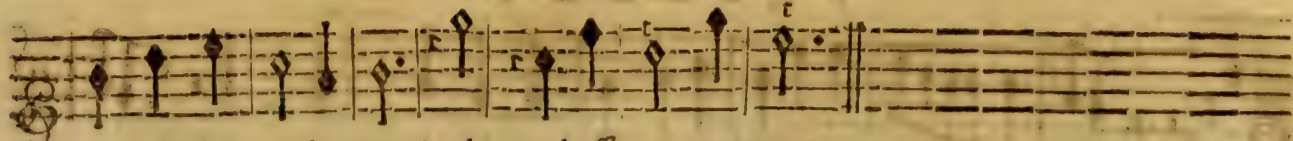
BASSE-CONTINUE.

gez, que tout ressent Le pouvoir plein d'ap- pas de la Paix triomphan-

BASSE-CONTINUE.

PROSERPINE,

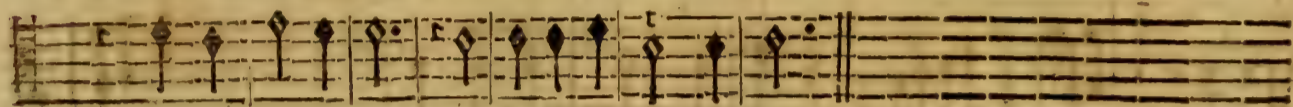
LA DISCORDE. I I I I I



heur quel bonheur charmant! Ah! quel affreux tourment!



heur quel bonheur charmant! Ah! quel affreux tourment!



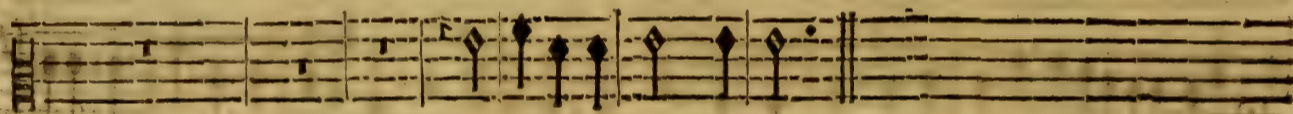
quel bonheur charmant! Ah! Ah! quel affreux tourment!



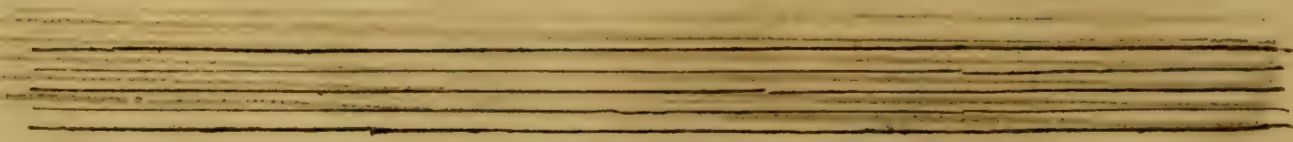
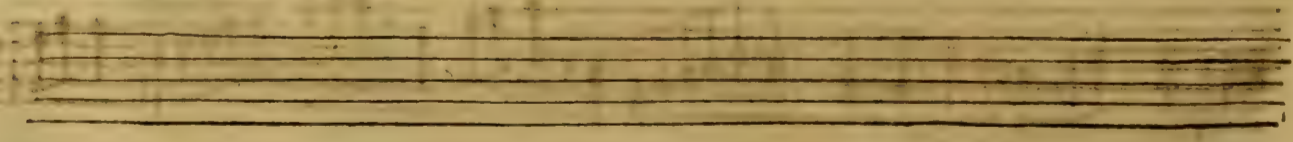
quel bonheur charmant! Ah! Ah! quel affreux tourment!



VIOLONS.



BASSE-CONTINUE.



PROLOGUE
PRELUDE

This page contains a handwritten musical score for a piece titled "PROLOGUE" and "PRELUDE". The score is written on ten staves. The first five staves contain the "PROLOGUE" section, and the remaining five staves contain the "PRELUDE" section. The music is written in a 3/4 time signature, indicated by a '3' over a vertical line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'x' and 'f'. The staves are arranged in pairs, with a grand staff (treble and bass clefs) at the top of each pair. The paper is aged and shows some staining, particularly in the lower half of the page.

PROSERPINE,

VIOLONS.

LA VICTOIRE.

LE Vainqueur est comblé de gloire, On doit l'admirer à jamais:

LA PAIX.

LE Vainqueur est comblé de gloire, On doit l'admirer à jamais:

BASSE-CONTINUE.

Le Vainqueur est comblé de gloire, On doit l'admirer à jamais: Il s'est fer-

Le Vainqueur est comblé de gloire, On doit l'admirer à jamais: Il s'est fer-

BASSE-CONTINUE.

vy de la Victoire Pour faire triompher la Paix. Il s'est servy de la Vi-

vy de la Victoire Pour faire triompher la Paix. Il s'est servy de la Vi-

BASSE-CONTINUE.

toire Pour faire triompher la Paix.

toire Pour faire triompher la Paix.

BASSE-CONTINUE.

PROSERPINE,

LA SUITE DE LA VICTOIRE ET LA SUITE DE LA PAIX

LE Vainqueur est comblé de gloire, On doit l'admirer à jamais: Il s'est servy de la Vi-

LE Vainqueur est comblé de gloire, On doit l'admirer à jamais: Il s'est servy de la Vi-

LE Vainqueur est comblé de gloire, On doit l'admirer à jamais: Il s'est servy de la Vi-

LE Vainqueur est comblé de gloire, On doit l'admirer à jamais: Il s'est servy de la Vi-

VIOLONS.

Guy.

BASSE-CONTINUE.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including quarter and eighth notes, with some accidentals.

toire Pour faire triompher la Paix. Il s'est servy de la Victoire Il s'est servy de la Vi-

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including quarter and eighth notes, with some accidentals.

toire Pour faire triompher la Paix. Il s'est servy de la Victoire Il s'est servy de la Vi-

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including quarter and eighth notes, with some accidentals.

toire pour faire triompher la Paix. Il s'est servy de la Victoire Il s'est servy de la Vi-

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including quarter and eighth notes, with some accidentals.

toire Pour faire triompher la Paix. Il s'est servy de la Victoire Pour faire triom-

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including quarter and eighth notes, with some accidentals.

VIOLONS.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including quarter and eighth notes, with some accidentals.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including quarter and eighth notes, with some accidentals.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including quarter and eighth notes, with some accidentals.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including quarter and eighth notes, with some accidentals.

A musical staff with a treble clef and a key signature of one sharp (F#). It contains a series of notes, including quarter and eighth notes, with some accidentals.

BASSE-CONTINUE.

A set of five empty musical staves, each consisting of five horizontal lines.

PROSERPINE,

A musical staff for the Soprano voice, featuring a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some rests.

toire Pour faire triompher la Paix. Pour faire triompher la Paix.

A musical staff for the Alto voice, featuring a treble clef and a key signature of one sharp (F#). The melody is similar to the Soprano part, with some variations in phrasing.

toire Pour faire triompher la Paix. Pour faire triompher la Paix.

A musical staff for the Tenor voice, featuring a bass clef and a key signature of one sharp (F#). The melody is similar to the other vocal parts.

toire Pour faire triompher la Paix. Pour faire triompher la Paix.

A musical staff for the Bass voice, featuring a bass clef and a key signature of one sharp (F#). The melody is similar to the other vocal parts.

pher la Paix. Pour faire triompher la Paix.

A musical staff for the Violins, featuring a treble clef and a key signature of one sharp (F#). The accompaniment consists of a series of eighth and sixteenth notes.

V I O L O N S.

A musical staff for the Violins II, featuring a treble clef and a key signature of one sharp (F#). The accompaniment consists of a series of eighth and sixteenth notes.

A musical staff for the Violas, featuring a alto clef and a key signature of one sharp (F#). The accompaniment consists of a series of eighth and sixteenth notes.

A musical staff for the Cellos, featuring a bass clef and a key signature of one sharp (F#). The accompaniment consists of a series of eighth and sixteenth notes.

A musical staff for the Double Basses, featuring a bass clef and a key signature of one sharp (F#). The accompaniment consists of a series of eighth and sixteenth notes.

A musical staff for the Basso Continuo, featuring a bass clef and a key signature of one sharp (F#). The accompaniment consists of a series of eighth and sixteenth notes.

BASSE-CONTINUE.

Four empty musical staves at the bottom of the page, likely reserved for figured bass or other instruments.

PROLOGUE.

VIOLONS.

BASSE-CONTINUE.

P R O S E R P I N E,

First musical staff for the Soprano voice, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. The melody begins with a quarter rest followed by a series of eighth and quarter notes.

Le vainqueur est cōblé de gloire On doit l'admirer à jamais, Il s'est ser-

Second musical staff for the Alto voice, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. The melody begins with a quarter rest followed by a series of eighth and quarter notes.

Le vainqueur est cōblé de gloire On doit l'admirer à jamais, Il s'est ser-

Third musical staff for the Tenor voice, featuring a bass clef, a key signature of one flat, and a 7/8 time signature. The melody begins with a quarter rest followed by a series of eighth and quarter notes.

Le vainqueur est cōblé de gloire On doit l'admirer à jamais, Il s'est ser-

Fourth musical staff for the Bass voice, featuring a bass clef, a key signature of one flat, and a 7/8 time signature. The melody begins with a quarter rest followed by a series of eighth and quarter notes.

Le vainqueur est cōblé de gloire On doit l'admirer à jamais, Il s'est ser-

Fifth musical staff for the Violins, featuring a treble clef, a key signature of one flat, and a 7/8 time signature. The melody begins with a quarter rest followed by a series of eighth and quarter notes.

V I O L O N S.

Sixth musical staff for the Violins, continuing the melody from the previous staff.

Seventh musical staff for the Violins, continuing the melody from the previous staff.

Eighth musical staff for the Violins, continuing the melody from the previous staff.

Ninth musical staff for the Violins, continuing the melody from the previous staff.

Tenth musical staff for the Basse-Continue, featuring a bass clef, a key signature of one flat, and a 7/8 time signature. The melody begins with a quarter rest followed by a series of eighth and quarter notes.

B A S S E - C O N T I N U E.

Four empty musical staves at the bottom of the page, consisting of five-line staves without any notation.

vy de la Victoire Pour faire triompher la Paix. Il s'est servy de la Victoire Il s'est ser-

vy de la Victoire Pour faire triompher la Paix. Il s'est servy de la Victoire Il s'est ser-

vy de la Victoire Pour faire triompher la Paix. Il s'est servy de la Victoire Il s'est ser-

vy de la Victoire Pour faire triompher la Paix. Il s'est servy de la Victoire Pour

VIOLONS.

BASSE-CONTINUE.

PROSERPINE,

vy de la Victoire Pour faire triompher la Paix. Pour faire triompher la Paix.

vy de la Victoire Pour faire triompher la Paix. Pour faire triompher la Paix.

vy de la Victoire Pour faire triompher la Paix. Pour faire triompher la Paix.

faire triompher la Paix. Pour faire triompher la Paix.

V I O L O N S.

BASSE-CONTINUE.

P R O L O G U E;

G A V I O T T E R A

Violins, first system. Treble clef, 2/4 time signature. The staff contains a melodic line with various note values and rests.

VIOLONS.

Violins, second system. Continuation of the melodic line.

Violins, third system. Continuation of the melodic line.

Violins, fourth system. Continuation of the melodic line.

Violins, fifth system. Continuation of the melodic line.

Empty musical staff.

Violins, sixth system. Continuation of the melodic line.

VIOLONS.

Violins, seventh system. Continuation of the melodic line.

Violins, eighth system. Continuation of the melodic line.

Violins, ninth system. Continuation of the melodic line.

Violins, tenth system. Continuation of the melodic line.

Empty musical staff.

PROSERPINE,

Ce Menuet se joue alternativement avec la Chanson qui suit.

VIOLONS.

VIOLONS.

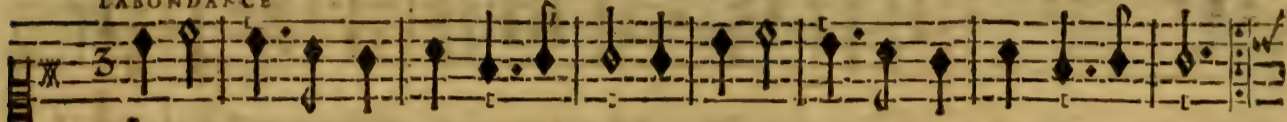
LA FELICITE' ET L'ABONDANCE.

LA FELICITE'



IL est temps que l'amour nous enchaîne, Il sçait vaincre les plus fiers vainqueurs;
Dans les fers qu'amour veut que l'on prenne, Tout est doux jusqu'aux plus tristes pleurs:

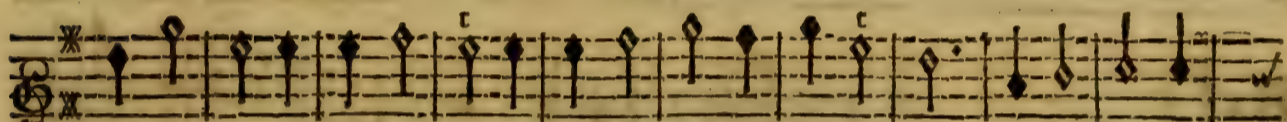
L'ABONDANCE



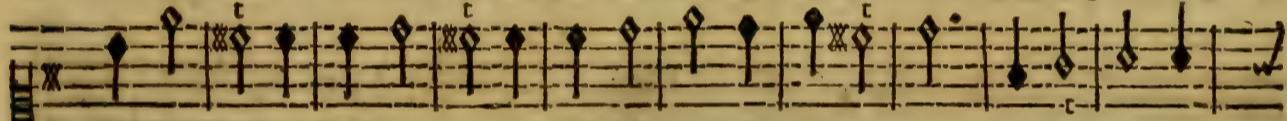
IL est temps que l'amour nous enchaîne, Il sçait vaincre les plus fiers vainqueurs;
Dans les fers qu'amour veut que l'on prenne, Tout est doux jusqu'aux plus tristes pleurs:



BASSE-CONTINUE.



Rendons-nous la fuite est vaine, Ce Dieu charme tous les cœurs, Il n'a point de



Rendons-nous, la fuite est vaine, Ce Dieu charme tous les cœurs, Il n'a point de



BASSE-CONTINUE.



bien sans peine, Mais peut-on trop payer ses douceurs?



bien sans peine, Mais peut-on trop payer ses douceurs?



BASSE-CONTINUE.

PROSERPINE,
PRELUDE.

LA PAIX

BASSE-CONTINUE.

Detailed description: This system contains the first six staves of the 'LA PAIX' section. The top staff is a vocal line with a C-clef and a common time signature. The following five staves are for the basso continuo, with the first four being right-hand parts and the fifth being the left-hand part. The music is in common time and features a variety of rhythmic patterns and ornaments.

ON a quitté les

BASSE-CONTINUE.

Detailed description: This system contains the second six staves of the 'ON a quitté les' section. The top staff is a vocal line with a C-clef and a common time signature. The following five staves are for the basso continuo, with the first four being right-hand parts and the fifth being the left-hand part. The music continues with similar rhythmic and melodic motifs as the first system.

PROLOGUE.

armes, Voicy le temps heu- reux des plaisirs pleins de charmes, Voicy le temps heu-

BASSE-CONTINUE.

reux Des plaisirs & des jeux. On ne versera plus de larmes, Tous les cœurs serōt sans al-

BASSE-CONTINUE.

larmes, Et si l'on craint encor des tourmēts rigoureux, Ce sera seulement dans l'empire amou-

BASSE-CONTINUE.

reux. On a quitté les armes, Voicy le temps heu- reux Des plaisirs pleins de

BASSE-CONTINUE.

charmes, Voicy le temps heureux Des plaisirs & des

BASSE-CONTINUE.

PROSERPINE,

LE CHOEUR.

Jeux On a quitté les armes, On a quitté les armes voicy le temps heu-

On a quitté les armes, On a quitté les armes voicy le temps heu-

On a quitté les armes, On a quitté les armes voicy le temps heu-

On a quitté les armes, On a quitté les armes voicy le temps heu-

HAUBOIS.

HAUBOIS.

VIOLONS.

BASSE-CONTINUE.

reux Des plaisirs pleis de charmes, Voicy le tēps heureux Des plaisirs & des Jeux.

reux Des plaisirs pleis de charmes, Voicy le tēps heureux Des plaisirs & des Jeux.

reux Des plaisirs pleis de charmes, Voicy le tēps heureux Des plaisirs & des Jeux.

reux Des plaisirs pleis de charmes, Voicy le tēps heureux Des plaisirs & des Jeux.

HAUTBOIS.

HAUTBOIS.

VIOLONS.

BASSE-CONTINUE.

Voicy le tēps heu-

Voicy le tēps heu-

Voicy le tēps heu-

Voicy le tēps heu-

H A U B O I S.

H A U B O I S.

V I O L O N S.

B A S S O N.

Violin I staff with treble clef and a series of notes.

reux Des Plaisirs & des Jeux.

Violin II staff with treble clef and a series of notes.

reux Des Plaisirs & des Jeux.

Violin III staff with treble clef and a series of notes.

reux Des Plaisirs & des Jeux.

Violin IV staff with treble clef and a series of notes.

reux Des Plaisirs & des Jeux.

Staff for Violins and Woodwinds with treble clef, showing dense rhythmic patterns.

VIOLONS. HAUBOIS.

Staff for Violins and Woodwinds with treble clef, showing dense rhythmic patterns.

VIOLONS. HAUBOIS.

Staff for Violins with treble clef and a series of notes.

VIOLONS.

Staff for Violins with treble clef and a series of notes.

Staff for Violins with treble clef and a series of notes.

Staff for Violins with treble clef and a series of notes.

Staff for Violins with treble clef and a series of notes.

Staff for Bassoon with bass clef and a series of notes.

BASSON.

Staff for Bassoon and Bass Continuo with bass clef and a series of notes.

BASSE-CONTINUE.

PROSERPINE,

Musical staff for Soprano voice, showing the first line of the vocal melody.

On a quitté les armes On a quitté les armes Voi-

Musical staff for Alto voice, showing the second line of the vocal melody.

On a quitté les armes On a quitté les armes Voi-

Musical staff for Tenor voice, showing the third line of the vocal melody.

On a quitté les armes On a quitté les armes Voi-

Musical staff for Bass voice, showing the fourth line of the vocal melody.

On a quitté les armes Voi-

Musical staff for Flute, showing the first line of the woodwind accompaniment.

HAUBOIS.

Musical staff for Clarinet, showing the second line of the woodwind accompaniment.

HAUBOIS.

Musical staff for Violin I, showing the first line of the string accompaniment.

VIOLONS.

Musical staff for Violin II, showing the second line of the string accompaniment.

Musical staff for Viola, showing the third line of the string accompaniment.

Musical staff for Cello, showing the fourth line of the string accompaniment.

Musical staff for Bassoon, showing the first line of the woodwind accompaniment.

BASSON.

VIOLONS.

Musical staff for Bassoon and Violins, showing the second line of the woodwind accompaniment.

BASSE-CONTINUE.

cy le tēps heureux des plaisirs .ij. pleins de charmes, Voicy le tēps heureux Des plaisirs & des

cy le tēps heureux des plaisirs .ij. pleins de charmes, Voicy le tēps heureux Des plaisirs & des

cy le tēps heureux des plaisirs .ij. pleins de charmes, Voicy le tēps heureux Des plaisirs & des

cy le tēps heureux des plaisirs .ij. pleins de charmes, Voicy le tēps heureux Des plaisirs & des

HAUBOIS.

HAUBOIS

HAUBOIS.

HAUBOIS

VIOLONS.

VIOLONS.

BASSE-CONTINUE.

BASSE-CONTINUE

PROSERPINE,

jeux.

jeux.

jeux.

jeux.

HAUTBOIS.

HAUTBOIS.

VIOLONS.

BASSON.

BASSE-CONTINUE.

Voicy le tēps heureux Des plai-

Voicy le tēps heureux Des plai-

Voicy le tēps heureux Des plai-

Voicy le temps heu-

HAUTBOIS.

HAUTBOIS.

VIOLONS.

BASSE-CONTINUE.

A musical staff in soprano clef (C1) with a treble clef. It contains a melodic line with several notes and rests.

sirs Des plaisirs & des Jeux.

A musical staff in alto clef (C3) with a treble clef. It contains a melodic line with several notes and rests.

sirs Des plaisirs & des Jeux.

A musical staff in tenor clef (C4) with a treble clef. It contains a melodic line with several notes and rests.

sirs Des plaisirs & des Jeux.

A musical staff in bass clef (C2) with a treble clef. It contains a melodic line with several notes and rests.

reux Des plaisirs & des Jeux.

A musical staff in soprano clef (C1) with a treble clef. It contains a melodic line with several notes and rests.

HAUTBOIS.

A musical staff in soprano clef (C1) with a treble clef. It contains a melodic line with several notes and rests.

HAUTBOIS.

A musical staff in soprano clef (C1) with a treble clef. It contains a melodic line with several notes and rests.

VIOLONS.

A musical staff in alto clef (C3) with a treble clef. It contains a melodic line with several notes and rests.

A musical staff in tenor clef (C4) with a treble clef. It contains a melodic line with several notes and rests.

A musical staff in bass clef (C2) with a treble clef. It contains a melodic line with several notes and rests.

A musical staff in soprano clef (C1) with a treble clef. It contains a melodic line with several notes and rests.

A musical staff in tenor clef (C4) with a treble clef. It contains a melodic line with several notes and rests.

A musical staff in bass clef (C2) with a treble clef. It contains a melodic line with several notes and rests.

BASSE-CONTINUE.

57110-2115

P. R. O. I. E. R. O. I. E. G. O. U. V. E. N.

On a quitté les armes Voicy le tēps heureux Des plaisirs .ij. pleins de

On a quitté les armes Voicy le tēps heureux Des plaisirs .ij. pleins de

On a quitté les armes Voicy le tēps heureux Des plaisirs .ij. pleins de

On a quitté les armes Voicy le tēps heureux Des plaisirs .ij. pleins de

HAUTBOIS.

HAUTBOIS.

VIOLONS.

BASSE-CONTINUE.

charmes, Voicy le tēps heureux Des plaisirs & des jeux. Voicy le tēps heureux Des plaisirs & des jeux.

charmes, Voicy le tēps heureux Des plaisirs & des jeux. Voicy le tēps heureux Des plaisirs & des jeux.

charmes, Voicy le tēps heureux Des plaisirs & des jeux. Voicy le tēps heureux Des plaisirs & des jeux.

charmes, Voicy le tēps heureux Des plaisirs & des jeux. Voicy le tēps heureux Des plaisirs & des jeux.

HAUTBOIS.

HAUTBOIS.

VIOLONS.

BASSE-CONTINUE.

PROLOGUE

Ce Menuet se joue alternativement avec la Chanson qui suit.

VIOLONS.

The first system of the musical score consists of five staves. The top staff is in treble clef with a 3/4 time signature. The subsequent four staves are in bass clef. The music is a minuet in 3/4 time, featuring a mix of eighth and sixteenth notes, with some rests and dynamic markings.

VIOLONS.

The second system of the musical score also consists of five staves. The top staff is in treble clef with a 3/4 time signature. The subsequent four staves are in bass clef. The music continues from the first system, maintaining the same rhythmic and melodic patterns.

PROSERPINE,

LA FELICITE.



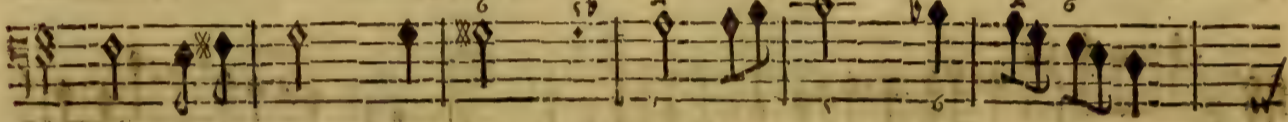
Que l'Amour est doux à suivre! Quel plaisir de s'enflam-mer! mer?
Malheureux qui se dé- livre D'un tourment qui sçait charmer. mer.



BASSE-CONTINUE.



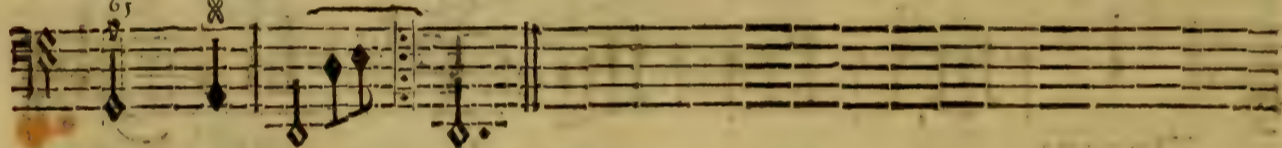
Un jeune Cœur ne commence de vivre Que du moment qu'il com-
On reconnoist que l'on cesse de vivre En mesme temps que l'on



BASSE-CONTINUE.



mence d'aimer. mer.
cesse d'aimer. mer.



BASSE-CONTINUE.

On reprend le Chœur. On a quitté les armes, &c. page 60. Et en suite l'Ouverture.

FIN DU PROLOGUE.



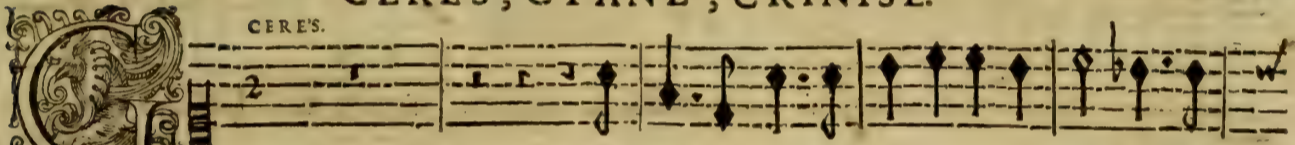


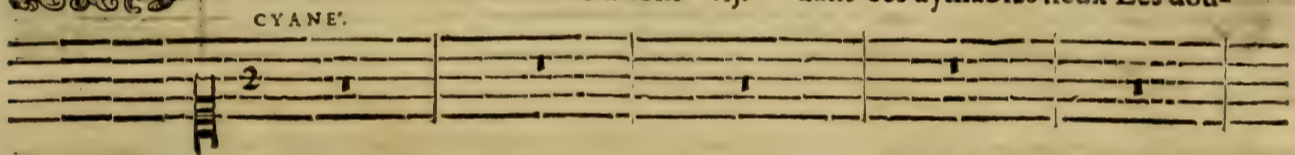
L'ENLEVEMENT DE PROSERPINE,

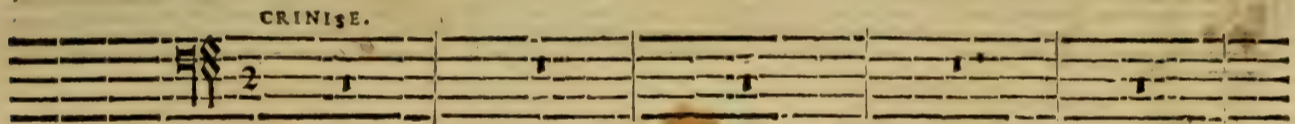
ACTE PREMIER.

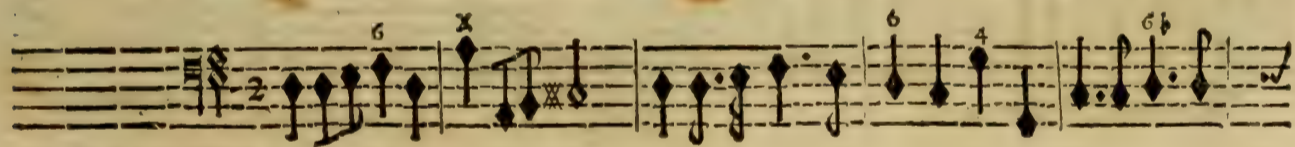
SCENE PREMIERE.

CERES', CYANE', CRINISE.

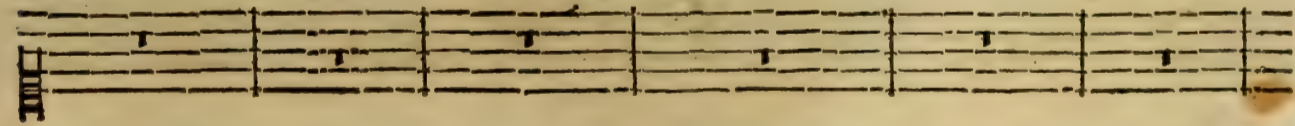
CERES'.

Oustons .ij. dans ces aymables lieux Les dou-

CYANE'.


CRINISE'.


BASSE-CONTINUE.


ceurs d'une paix charmante, Goustons .ij. dans ces aymables lieux Les dou-





BASSE-CONTINUE.


PROSERPINE,

ceurs d'une paix charmante, Les superbes Geants armez contre les

BASSE-CONTINUE.

Dieux Ne no' donnent plus d'épou- vante, Ils sont ensevelis sous la masse pesante Des

BASSE-CONTINUE.

monts qu'ils entaf-foient pour attaquer les Cieux, No' avons veu tom- ber leur Chef audaci-

BASSE-CONTINUE.

eux Sous une montagne brû- lante, Jupi- ter l'a contraint de vomir à nos

BASSE-CONTINUE.

yeux Les restes enfla- mez de sa rage mou- rante; Jupiter est victorieux, Et tout cede à l'ef-

BASSE-CONTINUE.

fort de sa main foudroyante. Gouffons .ij. dans ces aimables lieux Les douceurs d'une

BASSE-CONTINUE.

PROSERPINE,

paix charmante. Gouffons .ij. dans ces ayables lieux Les douceurs d'une

BASSE-CONTINUE.

paix charmanre. Gouffons .ij. dans ces ayables lieux Les dou-

Gouffons .ij. dans ces ayables lieux Les dou-

Gouffons .ij. Gouffons dans ces ayables lieux Les douceurs Les dou-

ceurs d'une paix charman- te. Gouffons .ij. dans ces ayables lieux

ceurs d'une paix charmante. Gouffons .ij. Gouffons dans ces ayma- bles lieux Les dou-

BASSE-CONTINUE.

Les douceurs .ij. d'une paix charman- te. Prenez soin d'assembler tout ce qui suit mes

Les douceurs .ij. d'une paix charman- te.

ceurs .ij. d'une paix d'une paix charman- te.

loix. Honorons le vainqueur d'une commune voix.

Honorons le vain-

BASSE-CONTINUE.

queur Honorons le vainqueur d'une commune voix.

Honorons le vain-

Honorons le vain-

Honorons le vainqueur

BASSE-CONTINUE.

BASSE-CONTINUE.

queur Honorons le vainqueur d'une commune voix. Honorons le vainqueur Hono-

queur Honorons le vainqueur d'une commune voix. Honorons le vain-

Honorons le vainqueur d'une commune voix. Honorons le vainqueur Honorons le vain-

BASSE-CONTINUE.

rons .ij. le vain-queur d'une commune voix. Honorons le vainqueur .ij.

rons .ij. le vain-queur d'une commune voix. Honorons le vainqueur .ij.

queur .ij. d'une commune voix. Honorons le vainqueur. .ij.

BASSE-CONTINUE.

d'une commune voix.

d'une commune voix.

d'une commu-ne voix.

BASSE-CONTINUE.

TRAGÉDIE.
SCÈNE II.

Gay.
Musical notation for the first staff, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The music consists of a series of eighth and sixteenth notes.

RITOURNELLE pour Mercure pendant qu'il vole.

Musical notation for the second staff, continuing the piece with similar rhythmic patterns.

Musical notation for the third staff, including a 6/8 time signature change.

BASSE-CONTINUE.

Musical notation for the fourth staff, featuring a treble clef and a key signature of one flat.

Musical notation for the fifth staff, continuing the bass line.

Musical notation for the sixth staff, including a 6/8 time signature.

BASSE-CONTINUE.

Musical notation for the seventh staff, featuring a treble clef and a key signature of one flat.

Musical notation for the eighth staff, continuing the bass line.

Musical notation for the ninth staff, including a 6/8 time signature.

BASSE-CONTINUE.

Musical notation for the tenth staff, featuring a treble clef and a key signature of one flat.

Musical notation for the eleventh staff, continuing the bass line.

Musical notation for the twelfth staff, including a 7/8 time signature.

BASSE-CONTINUE.

PROSERPINE,

BASSE-CONTINUE.

MERCURE, CERES.

CERES.

MERCURE, quel des- sein vous fait icy descendre?

MERCURE.

Jupiter près de

BASSE-CONTINUE.

Non, non, à vos dis- cours je n'ose adjoûter

vous m'ordonne de me rendre.

BASSE-CONTINUE.

foy. Jupiter après sa victoire Songe a tenir en paix l'Uni-

BASSE-CONTINUE.

vers sous sa loy, Il est trop occupé de sa nouvelle gloire,

BASSE-CONTINUE.

Et le moyen de croire Qu'il s'ôge en core à moy? Et le moyen de croire Qu'il

BASSE-CONTINUE.

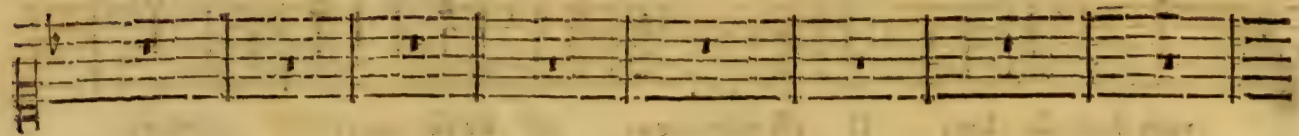
s'ôge en core à moy?

Dans les soins les pl⁹ grâds d'ôt son ame est remplie, Il se sou-

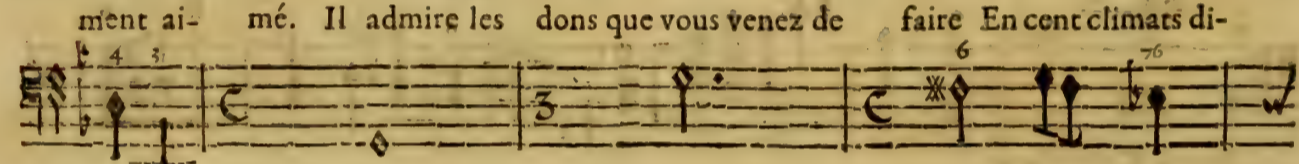
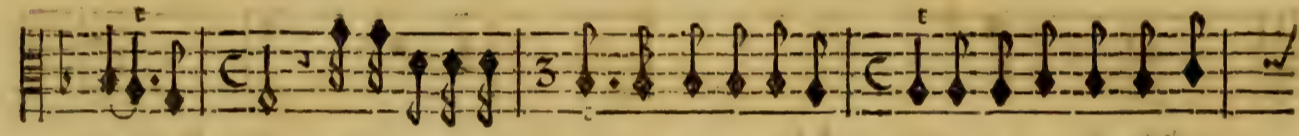
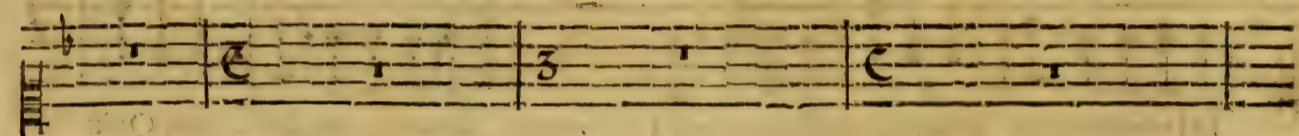
BASSE-CONTINUE.

vient toujours que vous l'a-vez charmé, Il est mal-aisé qu'on oublie Ce qu'on

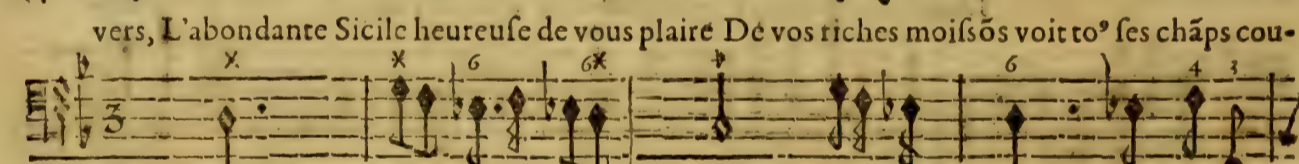
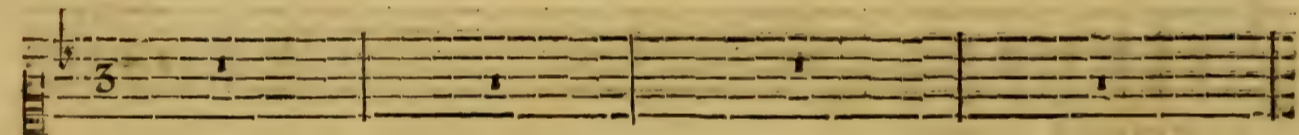
BASSE-CONTINUE.



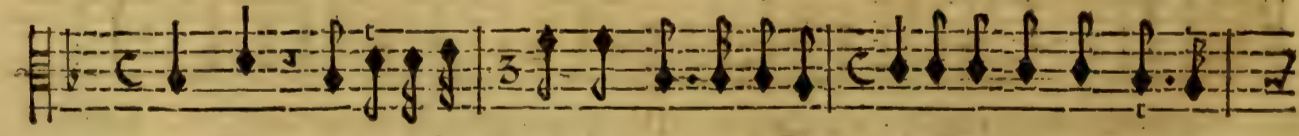
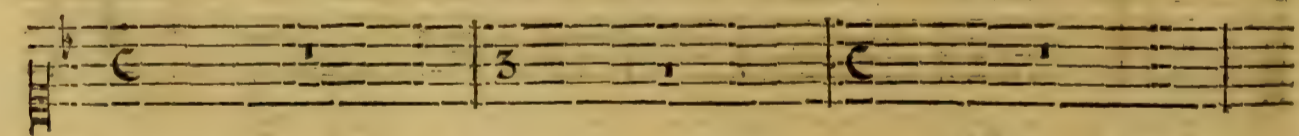
BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

ric Ne se ressent pas de vos soins bien-faisans, Et c'est Jupiter qui vous

BASSE-CONTINUE.

prie D'y porter vos divins presens. Quelle gloire de voir qu'un Dieu si grand im-

BASSE-CONTINUE.

Peut-estre qu'il m'estime encore;
plore Vostre favorable secours!

BASSE-CONTINUE.

Mais il m'avoit promis qu'il m'aimeroit toujours. L'amour qui pour luy m'a-

BASSE-CONTINUE.

nime Devient plus fort chaque jour, Est-ce assez d'un peu d'estime Pour le prix de tant d'a-

BASSE-CONTINUE.

mour? Est-ce assez d'un peu d'estime Pour le prix de tant d'a- mour?

gravement.
Il sent l'ardeur qu'un ten-

BASSE-CONTINUE.

dre amour inspire, Avec plaisir il se laisse enflamer; Mais un amant chargé d'un grād Em-

BASSE-CONTINUE.

pire N'a pas toujours le temps de bien aimer. Mais un amant chargé d'un grād Empire

BASSE-CONTINUE.

Quand de son cœur je devins souveraine N'a-

N'a pas toujours le temps de bien ai- mer.

BASSE-CONTINUE.

voit-il pas le monde à gouverner? Et ne trouvoit-il pas sans peine Du temps de

reste à me donner? Et ne trouvoit-il pas sans peine Du temps de re- ste à me don-

BASSE-CONTINUE.

reste à me donner? Et ne trouvoit-il pas sans peine Du temps de re- ste à me don-

BASSE-CONTINUE.

ner? Je l'ay veu sous mes loix, ce Dieu si redoutable; Je l'ay veu plein d'empresse-

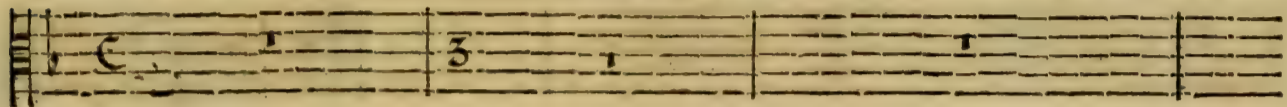
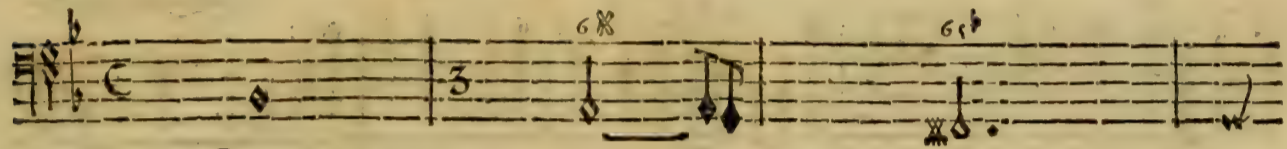
ner? Je l'ay veu sous mes loix, ce Dieu si redoutable; Je l'ay veu plein d'empresse-

ner? Je l'ay veu sous mes loix, ce Dieu si redoutable; Je l'ay veu plein d'empresse-

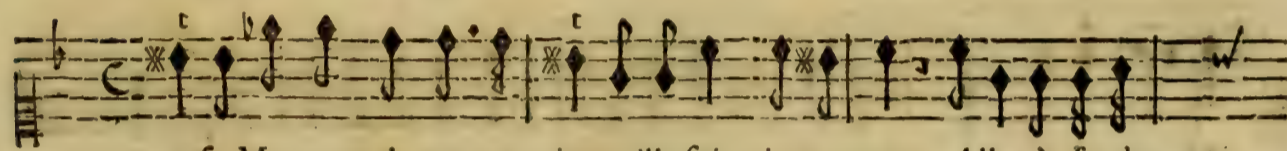
BASSE-CONTINUE.



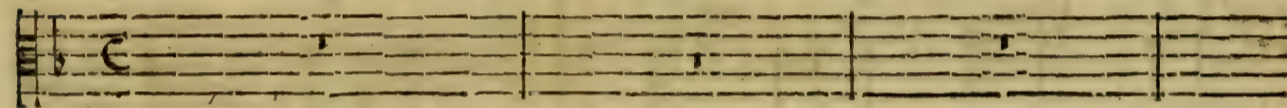
tous; Que vo' l'excusez mal qu'ad mō amour l'accuse s'il pouvoit trouver quelque ex-

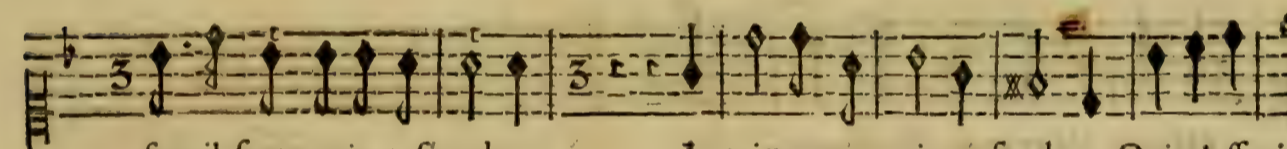
BASSE-CONTINUE:



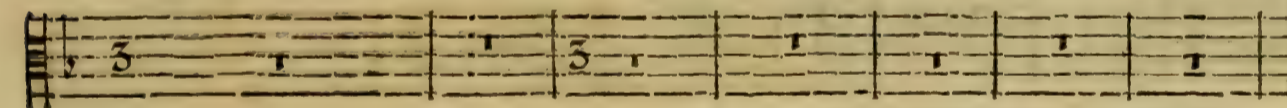
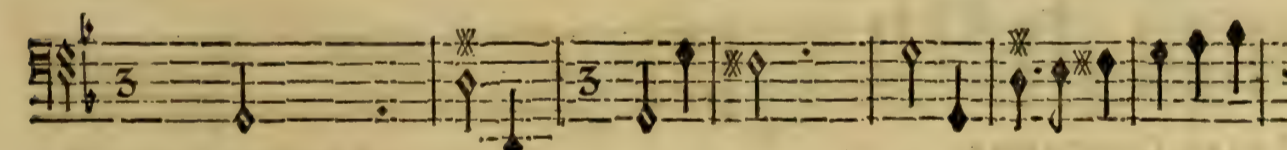
cuse, Mon cœur la trouveroit mille fois mieux que vous; Allez à les de-




BASSE-CONTINUE.



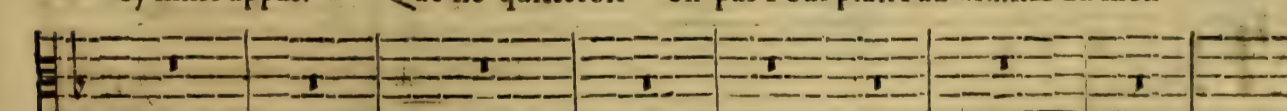
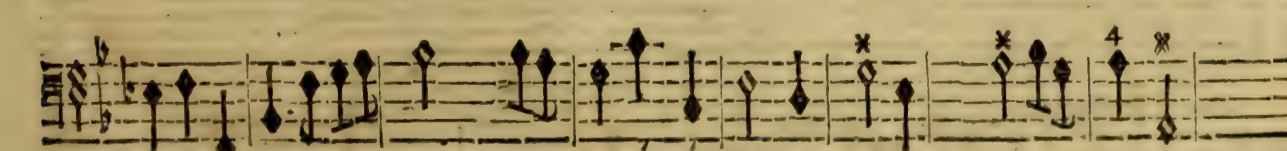
sirs il faut que je responde. Je quitte une paix profonde Qui m'offre i-

BASSE-CONTINUE.



cy mille appas. Que ne quitteroit-on pas Pour plaire au Maistre du mon-

BASSE-CONTINUE.

PROSERPINE,

de: Que ne quitteroit- on pas pour plaire au Maistre du mon- de: Que ne quitte-

Que ne quitte-

BASSE-CONTINUE.

roit-on pas pour plaire au maistre du mon- de: Que ne quitteroit- on

roit-on pas pour plaire au maistre du mon- de: Que ne quitteroit- on

BASSE-CONTINUE.

pas pour plaire au maistre du mon- de?

pas pour plaire au maistre du mon- de?

BASSE-CONTINUE.

SCENE III.
CERES, ARETHUSE.

CERES.

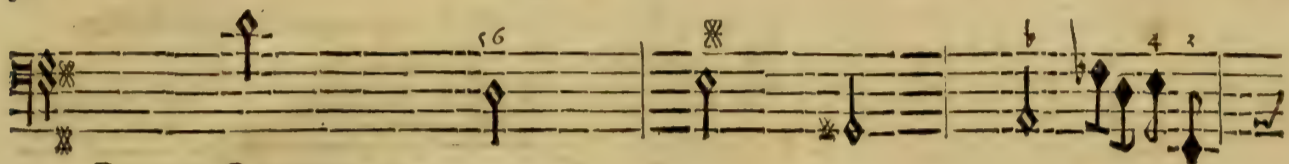
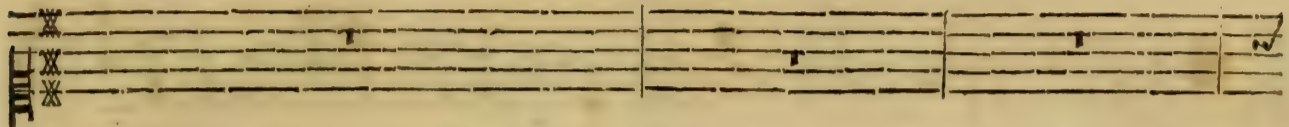
La Phrigie a besoin de mes dds preci-

ARETHUSE.

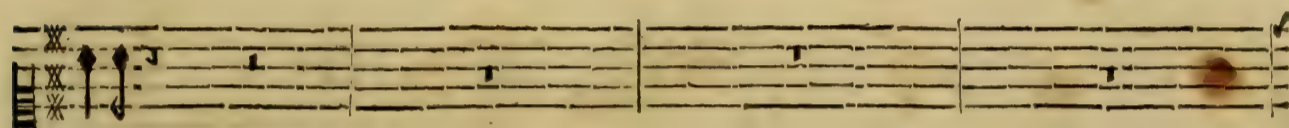
BASSE-CONTINUE.



eux, Et je laisse avec vous Proserpine en ces lieux; J'ay peine à la quitter, cette fille si



BASSE-CONTINUE.



chère.



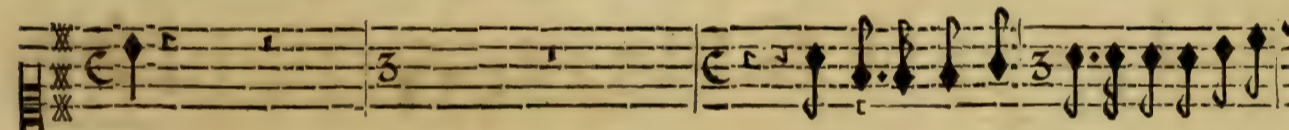
Je suis dans la Sicile une Nymphé étrangere, Je viens vo' conju- rer de m'en laisser par-



BASSE-CONTINUE.



Non, arethuse, non, je n'y puis consen- tir.

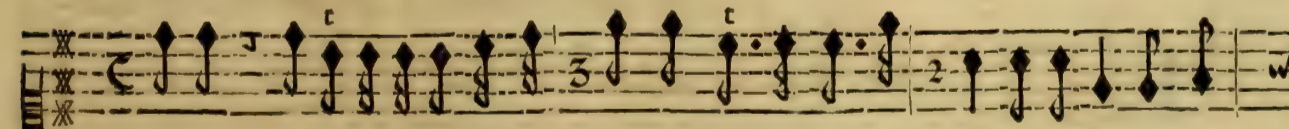
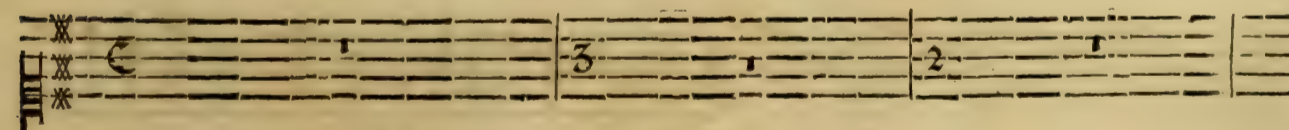


tir.

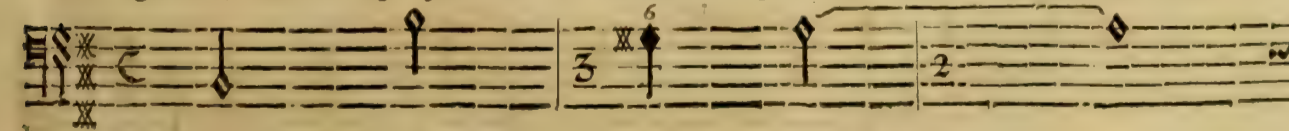
Alphée à mon re- pos a declaré la



BASSE-CONTINUE.



guerre, Diane propice à mes vœux En vain pour me ca- cher à ce fleuve amou-



BASSE-CONTINUE.

reux Fit ouvrir le sein de la terre; Il n'est point de dé-tours dans l'ombre des En-

BASSE-CONTINUE.

fers Que son amour n'ait décou- vers; Je l'ay trouvé par tout, & sous des mers pro-

BASSE-CONTINUE.

fondes J'ay veu ses flots brû- lants suivre mes froides ondes, Je veux le fuir en-

BASSE-CONTINUE.

Les foins d'un amour extrefme Devroïet moins vo' allar-

core au bout de l'Uni- vers.

BASSE-CONTINUE.

mer, Vous craignez trop qu'on vous aime, Ne craignez-vous point d'aimer ?

BASSE-CONTINUE.

Vous craignez trop qu'on vous aime, Ne craignez vo⁹ point d'ai- mer? Vous rougissez Are-

BASSE-CONTINUE.

thuse, Votre rougeur vous accuse, Il est aisé de voir dans ce trouble fa-

BASSE-CONTINUE.

tal Le peril où l'amour en ces lieux vo⁹ ex- pose.

Le dangereux amour, que je luy veux de

BASSE-CONTINUE.

mus Avec Alphée icy je veux vous arrester.

mal du trouble qu'il me cause. Eh! de grace, aidez-

BASSE-CONTINUE.

moy plutôt à l'éviter; Je crains enfin qu'il ne m'engage, Et la con-

BASSE-CONTINUE.

stance me fait peur; Non, non, si je le vois davantage Je ne répons plus de mon

BASSE-CONTINUE.

Aimez. Ai-

cœur. Non, non, si je le vois davantage Je ne répons plus de mon cœur.

BASSE-CONTINUE.

mez fans vo° contraindre, Aimez à vostre tour; C'est déjà ressentir l'amour Que de commé-

BASSE-CONTINUE.

cer à le craindre. C'est déjà ressentir l'amour Que de commencer à le

C'est déjà ressentir l'amour Que de commencer à le

BASSE-CONTINUE.

crain-dre. C'est déjà ressentir l'amour Que de commencer à le crain-dre.

crain-dre. C'est déjà ressentir l'amour Que de commencer à le crain-dre.

BASSE-CONTINUE.

Je vais voir Proserpine, & partir promptement; Demeurez avec elle en un lieu si char-

BASSE-CONTINUE.

PROSERPINE,

mant. Pour fuit l'Amour qui vous ap- pelle Ne cherchez plus de vains dé-

BASSE-CONTINUE.

tours, Aimez, ij. un amant fidelle On n'en trouve pas toûjours. Aimez, Ai-

BASSE-CONTINUE.

mez un amant fidelle, On n'en trouve pas toû- jours.

BASSE-CONTINUE.

SCENE IV.

RITOURNELLE.

RITOURNELLE.

RITOURNELLE.

BASSE-CONTINUE.

The first system of music consists of three staves. The top staff is a vocal line in G-clef with a key signature of one flat and a common time signature. It contains several measures of music with various note values and rests. The middle staff is a vocal line in G-clef, similar to the first. The bottom staff is the basso continuo line in C-clef, featuring figured bass notation with numbers 6, 7, 6, 4, and 6, along with asterisks and other symbols.

BASSE-CONTINUE.

The second system of music consists of three staves. The top staff is a vocal line in G-clef. The middle staff is a vocal line in G-clef. The bottom staff is the basso continuo line in C-clef, featuring figured bass notation with numbers 6, 7, 6, 4, and 6, along with asterisks and other symbols.

BASSE-CONTINUE.

The third system of music consists of three staves. The top staff is a vocal line in G-clef. The middle staff is a vocal line in G-clef. The bottom staff is the basso continuo line in C-clef, featuring figured bass notation with numbers 6, 5, and 6, along with asterisks and other symbols.

BASSE-CONTINUE.

ARETHUSE Seule.

The fourth system of music consists of two staves. The top staff is a vocal line in G-clef with a common time signature. It contains several measures of music with various note values and rests. The bottom staff is the basso continuo line in C-clef, featuring figured bass notation with numbers 6, 5, and 6, along with asterisks and other symbols.

V Aine fierté, foible rigueur, Que vous avez peu de puissance, Cõtre l'amour & la con-

BASSE-CONTINUE.

PROSERPINE;

stance! Vaine fier- té, foible rigueur, Ah! Ah! que vo' gardez mal mō cœur! Ah! Ah!

BASSE-CONTINUE.

que vous gardez mal mō cœur! En vain par vos conseils je me fais violence, Je cōbats vaine-

BASSE-CONTINUE.

ment une douce langueur, Helas! vous m'engagez à faire resistance, Et vous me laif-

BASSE-CONTINUE.

sez sans deffense, Au pouvoir de l'amour vainqueur; Vaine fierté, foible rigueur, Que vo' avez

BASSE-CONTINUE.

peu de puissance, Cōtre l'amour & la constance; Vaine fierté, foible rigueur, Ah! Ah!

BASSE-CONTINUE.

que vous gardez mal mon cœur. Ah! Ah! que vous gardez mal mon cœur.

BASSE-CONTINUE.

RITOURNELLE.

BASSE-CONTINUE.

ARETHUSE.

Je vois Alphée, ô Dieux! où sera mon azile? Mon cœur est déjà char-

BASSE-CONTINUE.

mé, Et ma fuite est inu- tile; Helas! .ij. qu'il est difficile De fuir un amant ai-

BASSE-CONTINUE.

mé! Helas! .ij. qu'il est difficile De fuir un amant ai- mé? Il approche, je

BASSE-CONTINUE..

tremble, ah! faut-il qu'il jou- isse Du trouble honteux où je suis? Pardonne, A-

BASSE-CONTINUE.

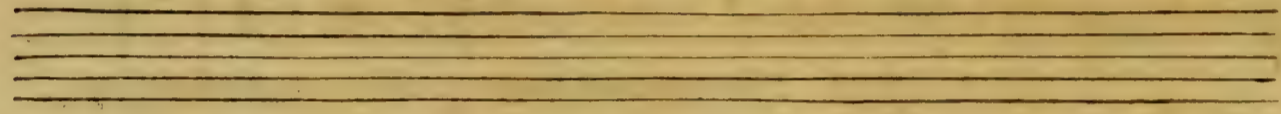
PROSERPINE,

mour, si je le fais Il m'en couste un cruel sup- plice. Mais n'im-

BASSE-CONTINUE.

porte, je veux l'éviter, si je puis.

BASSE-CONTINUE.



SCENE V.

ALPHEE, ARETHUSE.

ARETHUSE.

ALPHEE.

A Rrestez, .ij Nymphes trop se-

BASSE-CONTINUE.

vere, Ne fuyez plus d'une course legere Les soins trop empressez de mon cœur amou-

BASSE-CONTINUE.

reux, N'ayez plus contre moy ny chagrin ny co- lere, J'ay resolu de ne vous pl' dé-

BASSE-CONTINUE.

Alphée

plaire, Et je vais étouf- fer mon amour mal-heu- reux. Alphée en-

BASSE-CONTINUE.

fin vous arrête, inhu- maine? Mais vous vous arre- ttez pour voir briser sa

BASSE-CONTINUE.

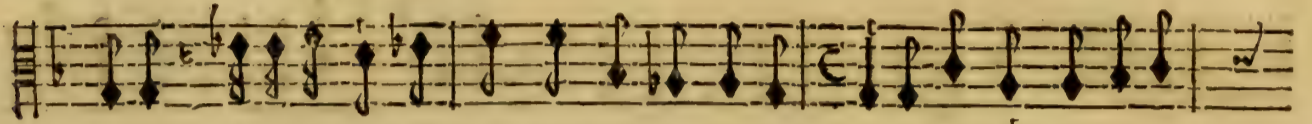
Alphée est-il bien vray?

chaisne; C'en est fait, mes fers sont rompus.

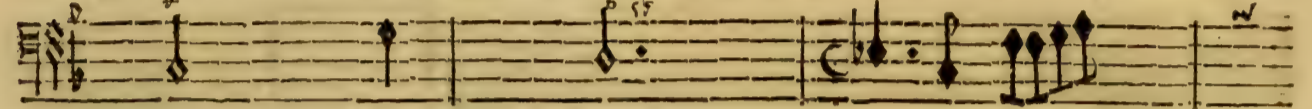
N'en doutez point, cru-

BASSE-CONTINUE.

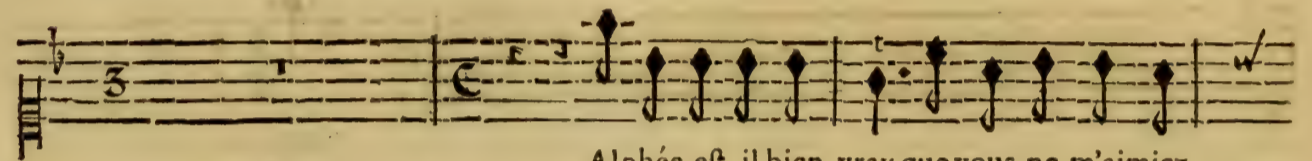
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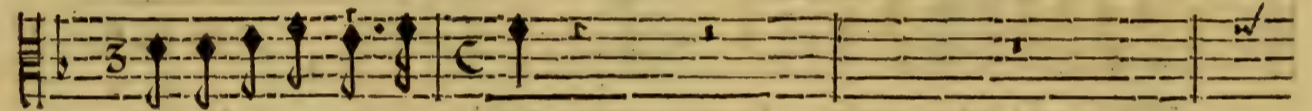
elle, Je le reprens, ce cœur trop tendre & trop fi- dele, Ce cœur trop rebu-



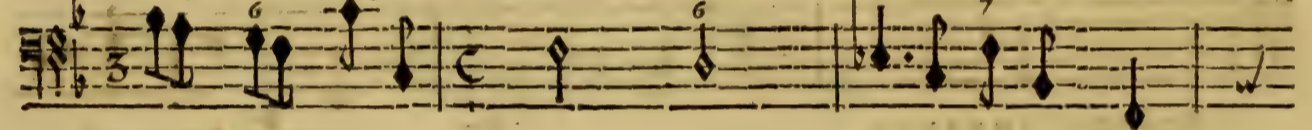
BASSE-CONTINUE.



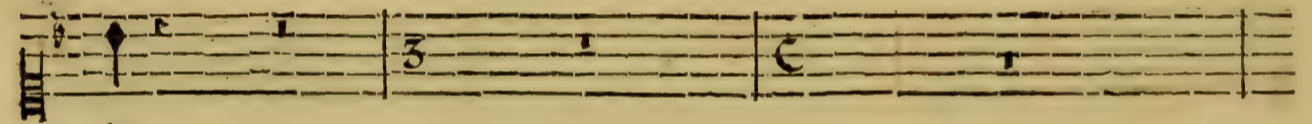
Alphée, est-il bien vray que vous ne m'aimiez



té par un si long re- fus.



BASSE-CONTINUE.



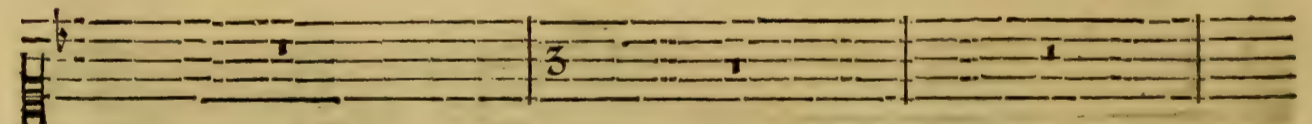
plus?



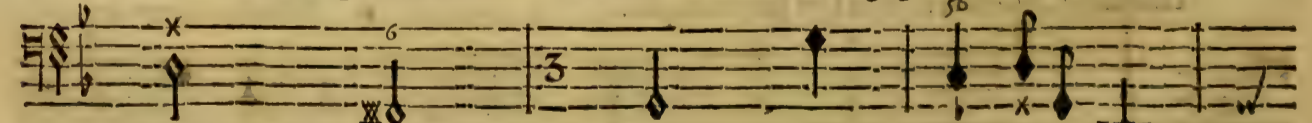
Ingrate, il est trop vray, mon cœur romp avec peine Des nœuds qu'il a trouvé si



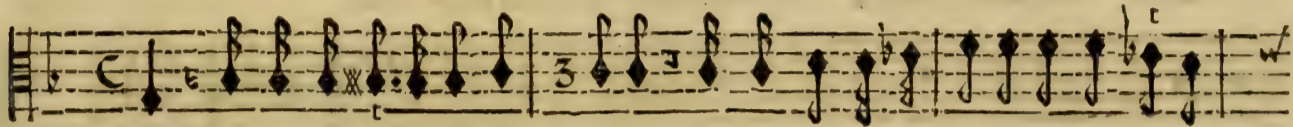
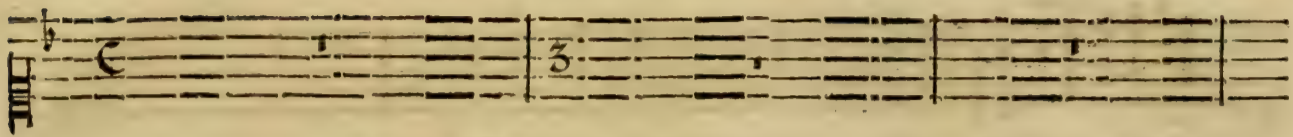
BASSE-CONTINUE.



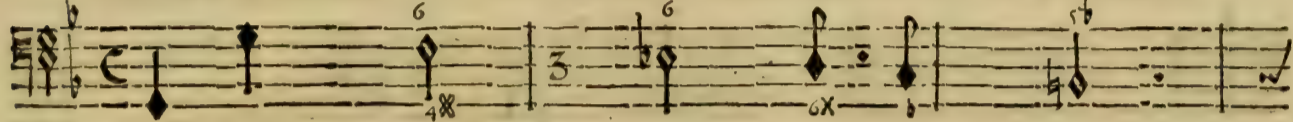
beaux; Mais de peur qu'il ne les re- prenne, Je le veux engager en des liens nou-



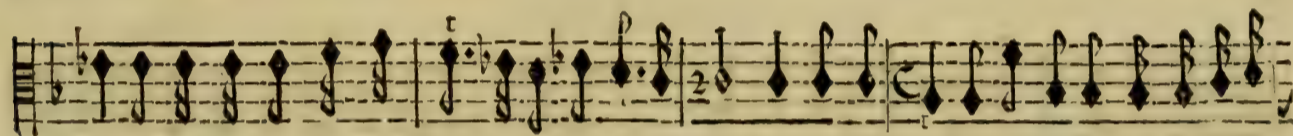
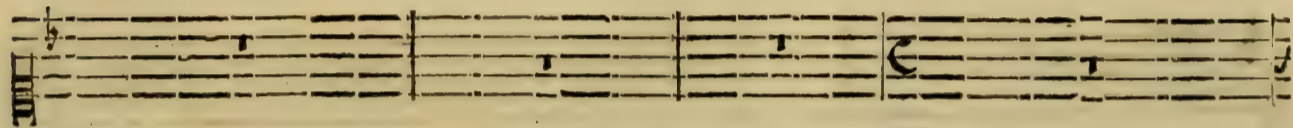
BASSE-CONTINUE.



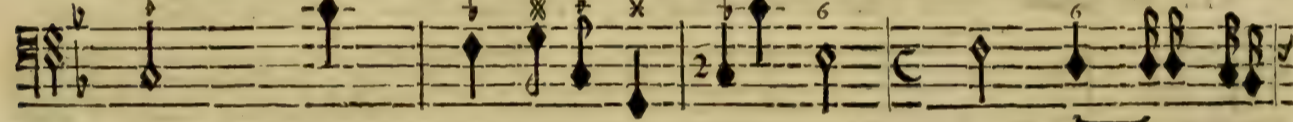
veux. J'ay veu l'aimable Proserpine, On connoist à l'éclat de sa beauté di-



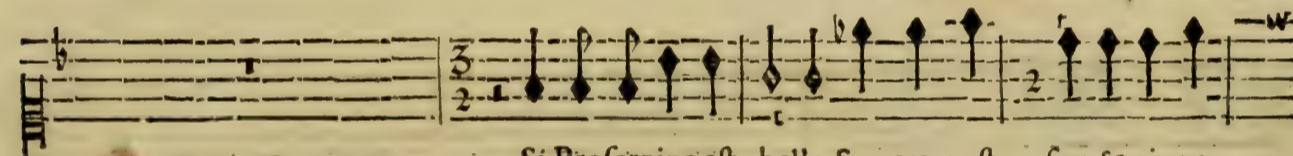
BASSE-CONTINUE.



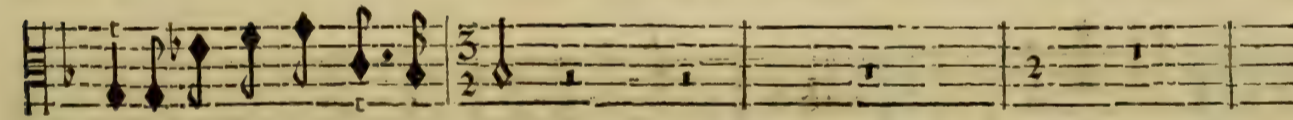
vine, Que du Maître des Dieux elle a receu le jour. Rendez-luy grace, C'est elle qui vo^e déba-



BASSE-CONTINUE.



Si Proserpine est belle, Son cœur est fier & rigou-



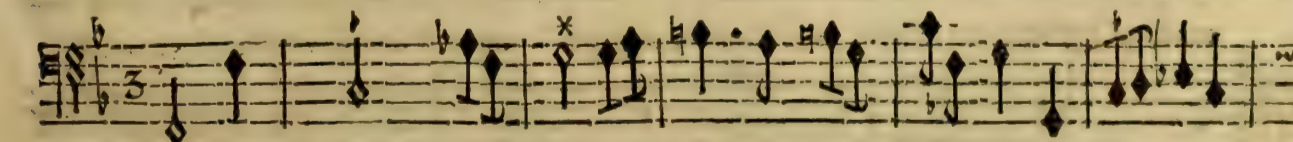
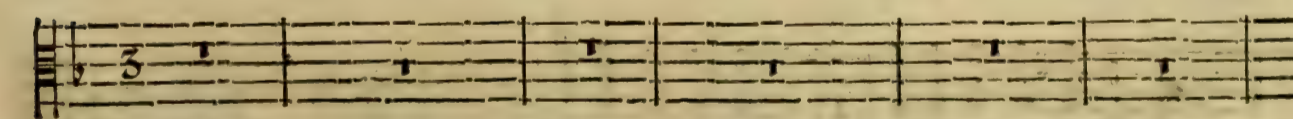
rasse Demon fâcheux a- mour.



BASSE-CONTINUE.



reux. Vostre chaif- ne nouvelle Ne vous rendra pas plus heureux. Vostre



BASSE-CONTINUE.

PROSERPINE,

chais- ne nou- velle, Ne vous rendra pas plus heu- reux.

N'importe je veux biē souf-

BASSE-CONTINUE.

fir sous ^{son} Empire, Vous ne m'avez déjà que trop accoustu- mé Au rigoureux mar-

BASSE-CONTINUE.

tyre, D'aymer fans estre aymé, Proserpine vous aime & j'ose au moins pre-

BASSE-CONTINUE.

tendre, Que vous me servi- rez dans cet engage- ment, Vous sçavez si mon cœur est

BASSE-CONTINUE.

Non je ne veux jamais en-

tendre, Vous avez éprou- vé s'il ayme constamment.

BASSE-CONTINUE.

tendre Parler ny d'amour ny d'amant, Me fuivrez-vous fans cesse?

Me fuirez-vo' tou-

BASSE-CONTINUE.

Me fuivrez-vous fans ces- se?

jours? Me fuirez- vous tou- jours? L'ingrate Are- thuse me

BASSE-CONTINUE.

Me fuivrez-vous fans

laiffe, Sans espoir de secours, C'est un feu nouveau qui me pref- se.

BASSE-CONTINUE.

ces- se? Me fuivrez-vous sans cesse?

Me fuirez-vous toujours?

Me fuirez-vous toujours?

BASSE-CONTINUE.

SCENE VI.

PRELUDE.

VIOLONS.

Basse de Violon & Continuë.

VIOLONS.

Basse de Violon & Continuë.

Musical staff for Violons, first system. It features a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings like 't'.

VIOLONS.

Musical staff for Violons, second system. It continues the notation from the first system, featuring similar rhythmic patterns and dynamic markings.

Musical staff for Violons, third system. It continues the notation from the second system.

Musical staff for Basses de Violon & Continûe, first system. It features a bass clef and continues the notation from the previous systems.

Musical staff for Basses de Violon & Continûe, second system. It continues the notation from the first system.

Basse de Violon & Continûe.

An empty musical staff consisting of five horizontal lines.

Musical staff for Violons, fourth system. It features a treble clef and continues the notation from the previous systems.

VIOLONS.

Musical staff for Violons, fifth system. It continues the notation from the fourth system.

Musical staff for Violons, sixth system. It continues the notation from the fifth system.

Musical staff for Basses de Violon & Continûe, third system. It features a bass clef and continues the notation from the previous systems.

Musical staff for Basses de Violon & Continûe, fourth system. It continues the notation from the third system.

Basse de Violon & Continûe.

An empty musical staff consisting of five horizontal lines.

PROSERPINE,

PROSERPINE, ALPHEE, ARETHUSE, CRINISE,
TROUPE DE DIVINITEZ ET DE PEUPLES
DE SICILE.

TROSERPINE

Ceres va nous oster sa divine pre- sence, Ces lieux vont perdre leurs attraits. Ce-

BASSE-CONTINUE.

res, favorable Ce- res, Faites cesser bien-tost vostre cruelle ab- sence, Ceres, favo-

BASSE-CONTINUE.

nable Ceres, Ecoutez nos tristes re- grets. Ecoutez, .ij. nos tristes re- grets.

BASSE-CONTINUE.

CHOEUR.

Ceres, favorable Ceres, Faites cesser bien- tost vostre cruelle ab- sence, Ceres, favo-

Ceres, favorable Ceres, Faites cesser bien- tost vostre cruelle ab- sence, Ceres, favo-

Ceres, favorable Ceres, Faites cesser bien- tost vostre cruelle ab- sence, Ceres, favo-

Ceres, favorables Ceres, Faites cesser bien- tost vostre cruelle ab- sence, Ceres, favo-

BASSE-CONTINUE.

ra- ble Ceres, Ecoutez, .ij. nos tri- stes regrets. Ecoutez, Ecou-
 rable Ceres, Ecoutez, .ij. nos tristes regrets. Ecoutez, Ecou-
 rable Ceres, Ecoutez, .ij. nos tristes regrets. Ecoutez Ecou-
 rable Ceres, Ecoutez, .ij. nos tristes regrets. Ecoutez, Ecou-

BASSE-CONTINUE.

tez nos tristes re- grets.
 tez nos tri- stes re- grets.
 tez nos tristes re- grets.
 tez nos tristes re- grets.

BASSE-CONTINUE.

PROSERPINE,
SCENE VII.

RITOURNELLE.

BASSE-CONTINUE.

BASSE-CONTINUE.

BASSE-CONTINUE.

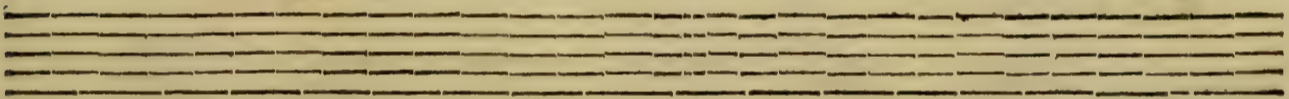
BASSE-CONTINUE.

The first system of music consists of three staves. The top two staves are vocal staves with treble clefs, containing a melodic line with various note values and rests. The bottom staff is a basso continuo staff with a bass clef, featuring a series of chords and some melodic fragments, with the number '6' written above several notes.

BASSE-CONTINUE.

The second system of music also consists of three staves. The top two staves are vocal staves with treble clefs, continuing the melodic line. The bottom staff is a basso continuo staff with a bass clef, featuring chords and melodic fragments, with the number '6' written above several notes.

BASSE-CONTINUE.



CERES, PROSERPINE, ALPHE'E, ARERTHUSE, CYANE',
 CRINISE, TROUPE DE DIVINITEZ
 ET DE PEUPLES.

CERES.

The third system of music consists of two staves. The top staff is a vocal staff with a treble clef, containing a melodic line. The bottom staff is a basso continuo staff with a bass clef, featuring chords and melodic fragments, with the number '6' written above several notes.

Vous, qui voulez pour moy signaler vostre zele, Ne troublez point la paix de cét heureux fe-

BASSE-CONTINUE.

The fourth system of music consists of two staves. The top staff is a vocal staff with a treble clef, containing a melodic line. The bottom staff is a basso continuo staff with a bass clef, featuring chords and melodic fragments, with the number '6' written above several notes.

jour; Je presse mon dé- part pour haster mon retour, Accompagnez ma

BASSE-CONTINUE.

PROSERPINE,

38

file avec un soin fi- dele, Changez vos tristes chants en de charmans con-

BASSE-CONTINUE.

certs, Que j'entende en partant dans le milieu des airs Eclater la gloire nou-

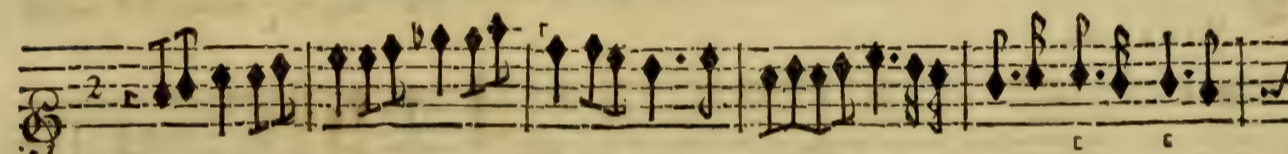
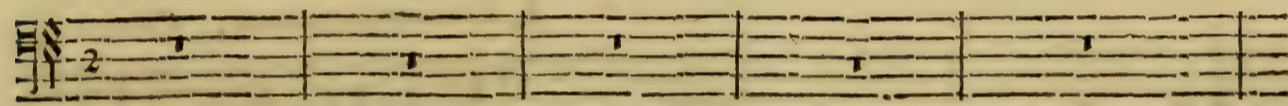
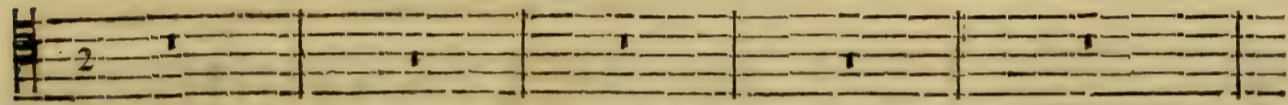
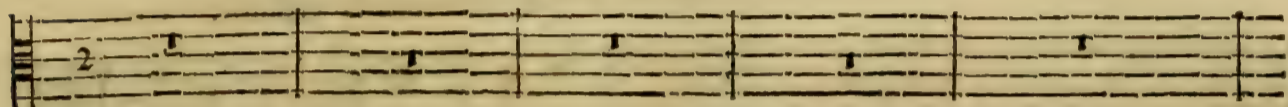
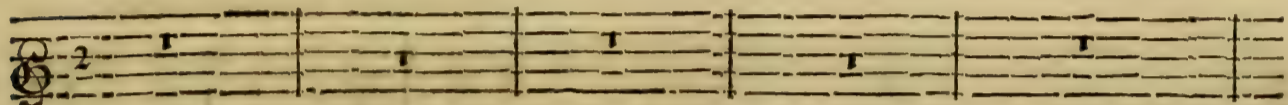
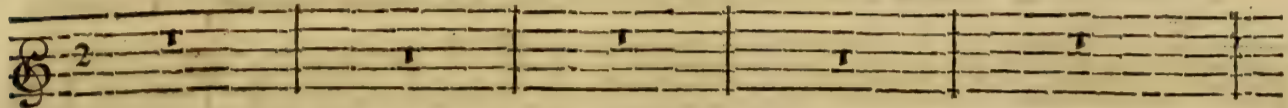
BASSE-CONTINUE.

velle Du plus grand Dieu de l'Univers.

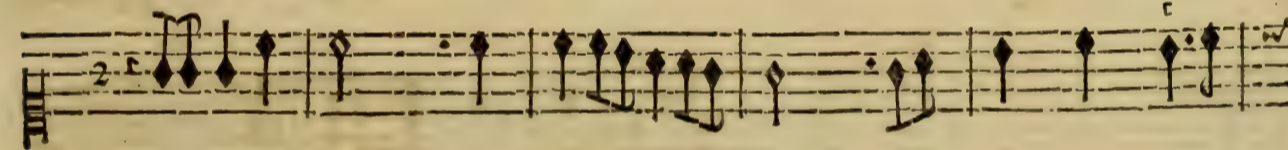
BASSE-CONTINUE.

SCÈNE VIII.

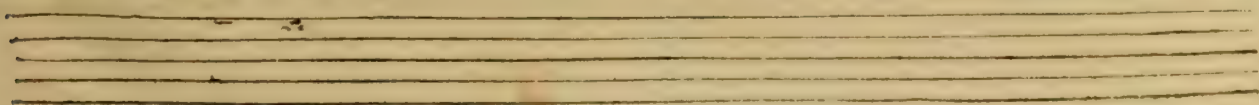
PROSERPINE, ALPHEE, ARETHUSE, CYANE', CRINISE,
TROUPE DE DIVINITEZ, TROUPE DE PEUPLES.



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

PROSERPINE.

Celebrons la victoire du plus puissant des Dieux. Celebrons la victoire, Cele-

ARETHUSE.

Celebrons la victoire, Cele-

Celebrons la victoire, Cele-

Celebrons la victoire, Cele-

Celebrons la victoire, Cele-

VIOLONS.

BASSE-CONTINUE.

First musical staff for the character Proserpine, featuring a treble clef and a series of notes.

brons, Celebrons la victoire du plus puissant des Dieux. Celebrons la victoire du

Second musical staff for the character Arethuse, featuring a treble clef and a series of notes.

brons, Celebrons la victoire du plus puissant des Dieux. Celebrons la victoire du

Third musical staff, likely for the chorus, featuring a bass clef and a series of notes.

brons, Celebrons la victoire du plus puissant des Dieux.

Fourth musical staff, likely for the chorus, featuring a bass clef and a series of notes.

brons, Celebrons la victoire du plus puissant des Dieux.

Fifth musical staff, likely for the chorus, featuring a bass clef and a series of notes.

brons, Celebrons la victoire du plus puissant des Dieux.

Sixth musical staff, likely for the chorus, featuring a bass clef and a series of notes.

VIOLONS.

First musical staff for the Violins, featuring a treble clef and a series of notes.

Second musical staff for the Violins, featuring a treble clef and a series of notes.

Third musical staff for the Violins, featuring a treble clef and a series of notes.

Fourth musical staff for the Violins, featuring a treble clef and a series of notes.

First musical staff for the Bass Continuo, featuring a bass clef and a series of notes with figured bass notation (7, 6, 7, 6, 6, 4, 6x, 6, 6).

BASSE-CONTINUE.

Empty musical staff at the bottom of the page.

PROSERPINE,

Toni.

plus puissant des Dieux. Celebrons la victoire *PROSERPINE.* Celebrons .ij. la victoire Du

plus puissant des Dieux. Celebrons la victoire *ARETHUSE.* Celebrons la victoire Du

Celebrons la victoire

Celebrons la victoire.

Celebrons la victoire

BASSE-CONTINUE.



plus puissant des Dieux. Celebrons la victoire Celebrons .ij. la victoire Du



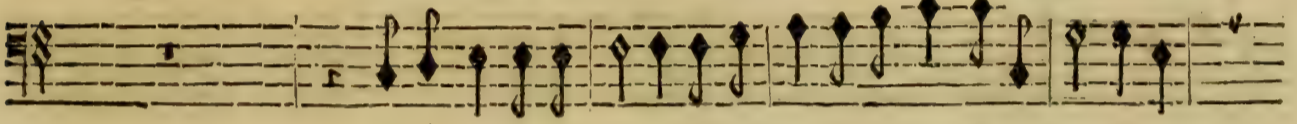
plus puissant des Dieux. Celebrons la victoire Celebrons .ij. la victoire Du



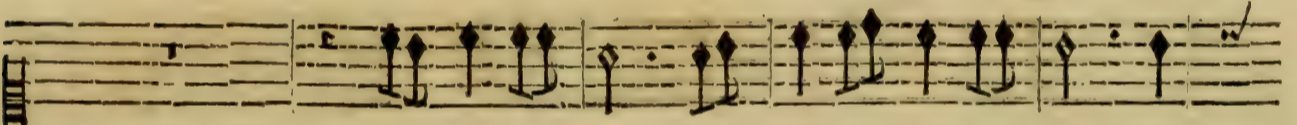
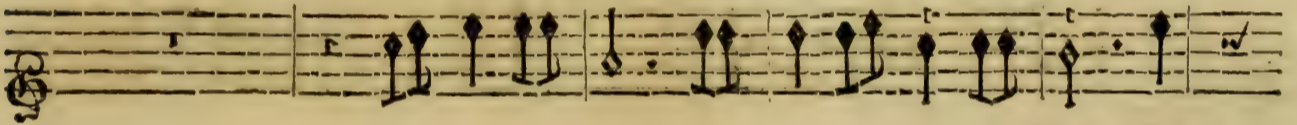
Celebrons la victoire Celebrons .ij. la victoire Du



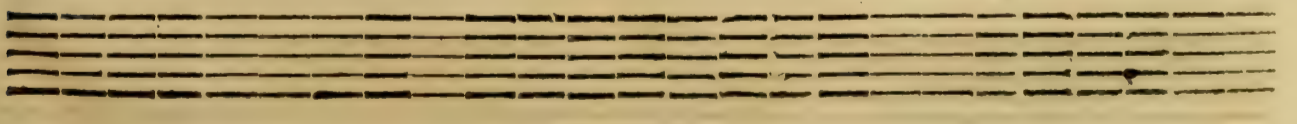
Celebrons la victoire Celebrons .ij. la victoire Du

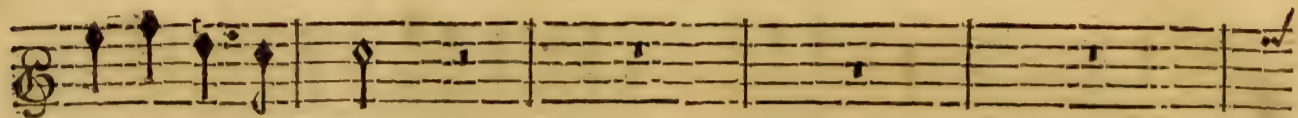


Celebrons la victoire Celebrons .ij. la victoire Du

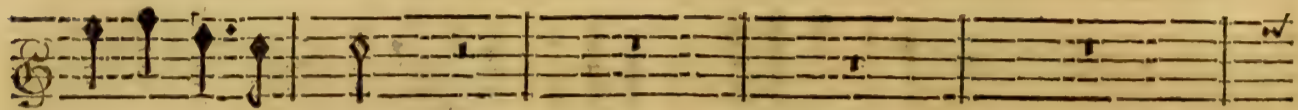


BASSE-CONTINUE.

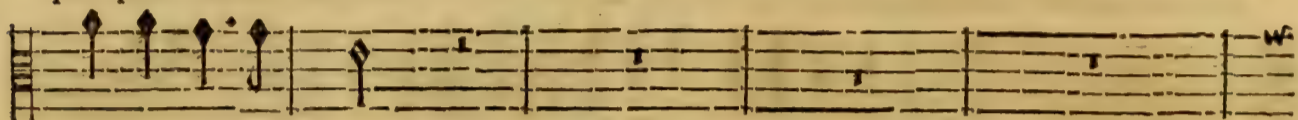




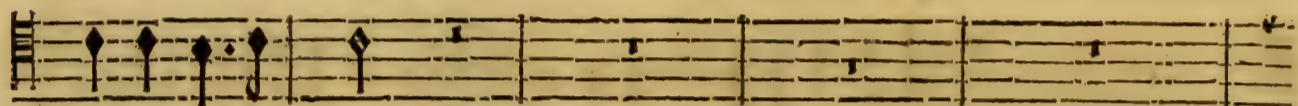
plus puissant des Dieux.



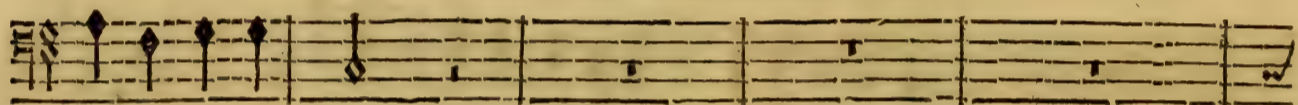
plus puissant des Dieux.



plus puissant des Dieux.



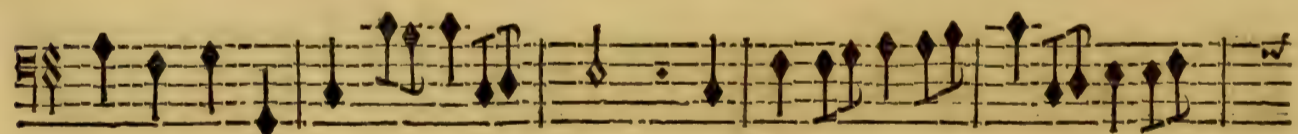
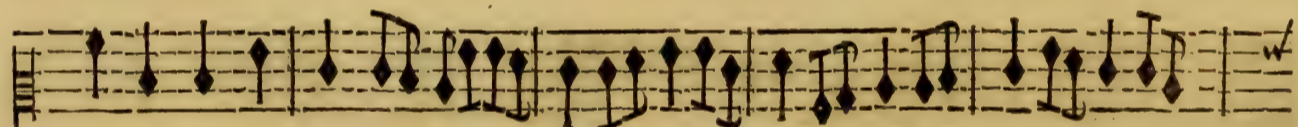
plus puissant des Dieux.



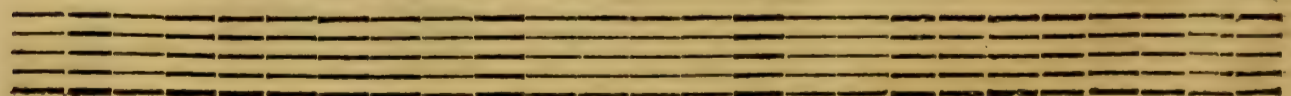
plus puissant des Dieux.



VIOLONS.



BASSE-CONTINUE.





Celebrons la victoire Celebrons .ij. la victoire Du



Celebrons la victoire Celebrons .ij. la victoire Du



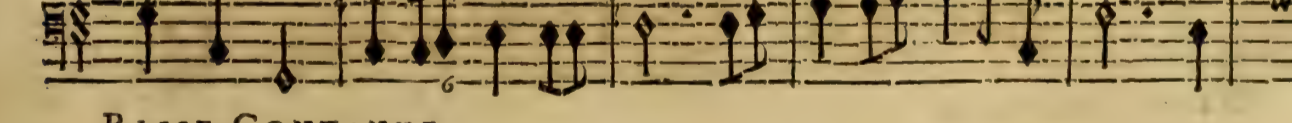
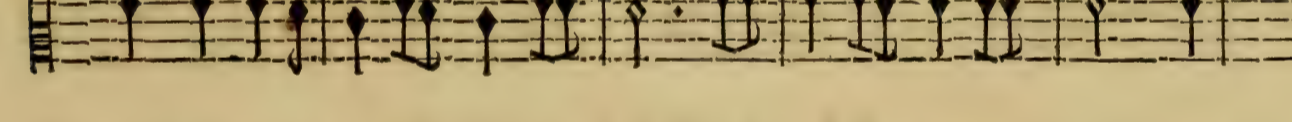
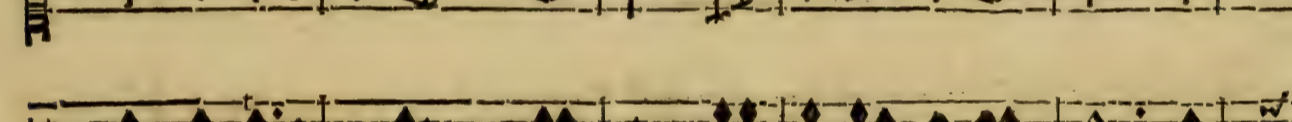
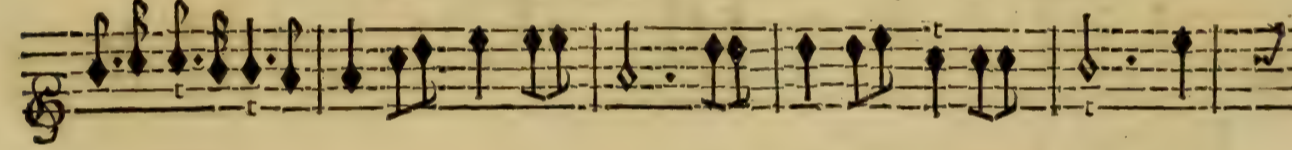
Celebrons la victoire Celebrons .ij. la victoire Du



Celebrons la victoire Celebrons .ij. la victoire Du



Celebrons la victoire Celebrons .ij. la victoire Du



BASSE-CONTINUE.



PROSERPINE,

PROSERPINE

plus puissant des Dieux. Qu'un Trophée éternel conserve la memoire D'un triomphe si glori-

plus puissant des Dieux.

plus puissant des Dieux.

plus puissant des Dieux.

plus puissant des Dieux.

VIOLONS.

BASSE-CONTINUE.

eux. Qu'un Trophée éternel conserve la memoire D'un triomphe si glorieux. Celebrons la vi-

Celebrons la vi-

Celebrons la vi-

Celebrons la vi-

Celebrons la vi-

Celebrons la vi-

VIOLONS.

BASSE CONTINUE.

PROSERPINE,

PROSERPINE.

toire, Celebrons, Celebrons la victoire Du plus puissant des Dieux. Celebrons la vi-

toire, Celebrons, Celebrons la victoire Du plus puissant des Dieux. Celebrons la vi-

toire, Celebrons, Celebrons la victoire Du plus puissant des Dieux.

toire, Celebrons, Celebrons la victoire Du plus puissant des Dieux.

toire, Celebrons, Celebrons la victoire Du plus puissant des Dieux.

VIOLONS.

BASSE-CONTINUE.

Musical staff for Proserpine, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes. Above the staff, the name "PROSERPINE." is written.

toire Du pl^e puissant des Dieux. Celebrons la victoire Celebrons .ij. la victoire Du

Musical staff for Arethuse, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes. Above the staff, the name "ARETHUSE." is written.

toire du pl^e puissant des Dieux. Celebrons la victoire Celebrons la victoire Du

Musical staff for the first vocal part, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Celebrons la victoire

Musical staff for the second vocal part, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Celebrons la victoire.

Musical staff for the third vocal part, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Celebrons la victoire

Musical staff for the fourth vocal part, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Musical staff for the fifth vocal part, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Musical staff for the sixth vocal part, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Musical staff for the seventh vocal part, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Musical staff for the eighth vocal part, featuring a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Musical staff for the Basse-Continue, featuring a bass clef and a key signature of one flat. The melody consists of eighth and sixteenth notes.

BASSE-CONTINUE.

Empty musical staff for the Basse-Continue, featuring a bass clef and a key signature of one flat.

PROSERPINE,

plus puissant des Dieux. Celebrons la victoire Celebrons .ij. la victoire Du

plus puissant des Dieux. Celebrons la victoire Celebrons .ij. la victoire Du

Celebrons la victoire Celebrons .ij. la victoire Du

Celebrons la victoire Celebrons .ij. la victoire Du

Celebrons la victoire Celebrons .ij. la victoire Du

Celebrons la victoire Celebrons .ij. la victoire Du

Celebrons la victoire Celebrons .ij. la victoire Du

Celebrons la victoire Celebrons .ij. la victoire Du

Celebrons la victoire Celebrons .ij. la victoire Du

Celebrons la victoire Celebrons .ij. la victoire Du

Celebrons la victoire Celebrons .ij. la victoire Du

BASSE-CONTINUE.

plus puissant des dieux, Faisons retentir jusqu'aux Cieux Le bruit éclatant de sa gloire, Faisons reten-

plus puissant des dieux, Faisons retentir jusqu'aux Cieux Le bruit éclatant de sa gloire, Faisons reten-

plus puissant des dieux, Faisons retentir jusqu'aux Cieux Le bruit éclatant de sa gloire, Faisons reten-

plus puissant des dieux, Faisons retentir jusqu'aux Cieux Le bruit éclatant de sa gloire, Faisons reten-

plus puissant des dieux, Faisons retentir jusqu'aux Cieux Le bruit éclatant de sa gloire, Faisons reten-

VIOLONS.

BASSE-CONTINUE.

tir jusqu'aux Cieux Le bruit éclatant de sa gloire, Le bruit éclatant de sa gloire, Fai-

tir jusqu'aux Cieux Le bruit éclatant de sa gloire, Le bruit éclatant de sa gloire, Fai-

tir jusqu'aux Cieux Le bruit éclatant de sa gloire, Le bruit éclatant de sa gloire, Fai-

tir jusqu'aux Cieux Le bruit éclatant de sa gloire. Le bruit éclatant de sa gloire, Fai-

tir jusqu'aux Cieux Le bruit éclatant de sa gloire, Le bruit éclatant de sa gloire, Fai-

VIOLONS.

BASSE-CONTINUE.

fons retentir jusqu'aux Cieux Le bruit éclatant de sa gloire. Celebrons la vi-

fons retentir jusqu'aux Cieux Le bruit éclatant de sa gloire. Celebrons la vi-

fons retentir jusqu'aux Cieux Le bruit éclatant de sa gloire. Celebrons la vi-

fons retentir jusqu'aux Cieux Le bruit éclatant de sa gloire. Celebrons la vi-

fons retentir jusqu'aux Cieux Le bruit éclatant de sa gloire. Celebrons la vi-

V I O L O N S.

BASSE-CONTINUE.

PROSERPINE,

PROSERPINE.

toire, Celebrons, Celebrons la victoire Du plus puissant des Dieux. Celebrons la vi-

toire, Celebrons, Celebrons la victoire Du plus puissant des Dieux. Celebrons la vi-

toire, Celebrons, Celebrons la victoire Du plus puissant des Dieux.

toire, Celebrons, Celebrons la victoire Du plus puissant des Dieux.

toire, Celebrons, Celebrons la victoire Du plus puissant des Dieux.

VIOLONS.

BASSE-CONTINUE.

toire Du pl° puissant des Dieux. Celebrons la victoire Celebrons .ij. la victoire Du

toire du pl° puissant des Dieux. Celebrons la victoire Celebrons la victoire Du

Celebrons la victoire

Celebrons la victoire.

Celebrons la victoire

Celebrons la victoire

Celebrons la victoire

Celebrons la victoire

Celebrons la victoire

Celebrons la victoire

BASSE-CONTINUE.

PROSERPINE,

plus puissant des Dieux. Celebrons la victoire Celebrons .ij. la victoire Du

plus puissant des Dieux. Celebrons la victoire Celebrons .ij. la victoire Du

Celebrons la victoire Celebrons .ij. la victoire Du

Celebrons la victoire Celebrons .ij. la victoire Du

Celebrons la victoire Celebrons .ij. la victoire Du

Celebrons la victoire Celebrons .ij. la victoire Du

Celebrons la victoire Celebrons .ij. la victoire Du

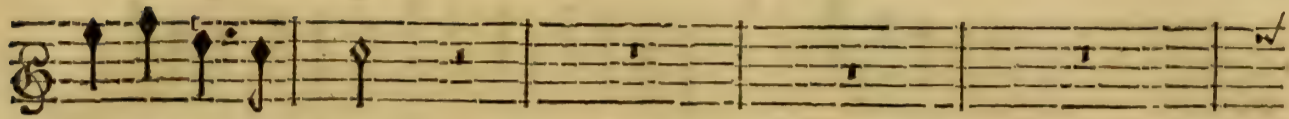
Celebrons la victoire Celebrons .ij. la victoire Du

Celebrons la victoire Celebrons .ij. la victoire Du

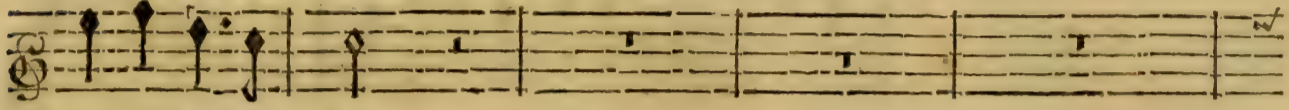
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Celebrons la victoire Celebrons .ij. la victoire Du

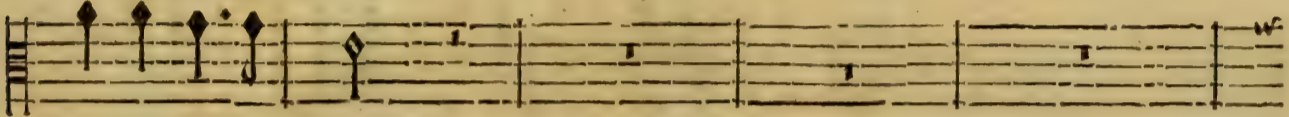
BASSE-CONTINUE.



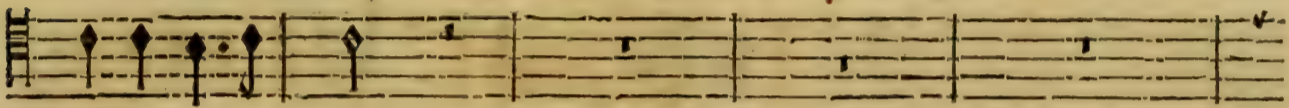
plus puissant des Dieux.



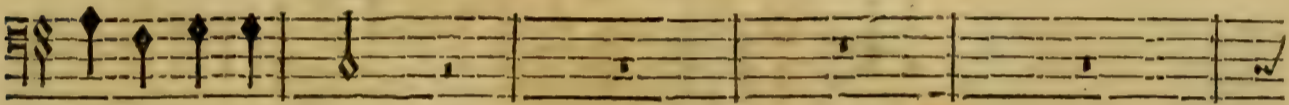
plus puissant des Dieux.



plus puissant des Dieux.



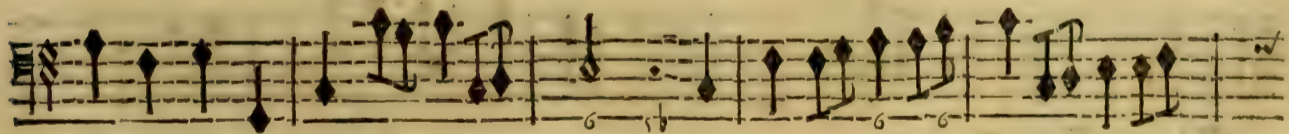
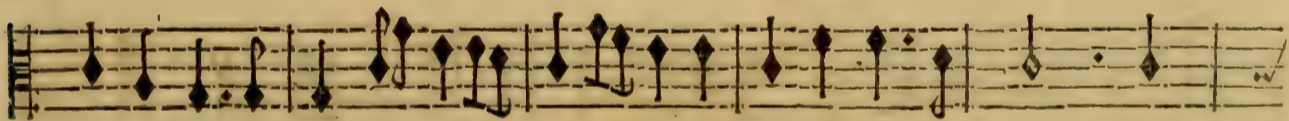
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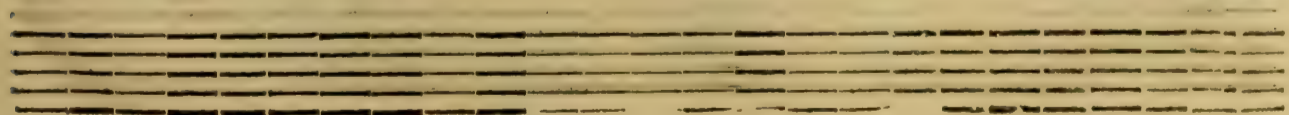
plus puissant des Dieux.



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

First musical staff with treble clef and a key signature of one flat. It contains a melodic line with eighth and sixteenth notes, including trills marked with 't'.

Celebrons la victoire Celebrons .ij. la victoire Du

Second musical staff, identical to the first, with a treble clef and a key signature of one flat.

Celebrons la victoire Celebrons .ij. la victoire Du

Third musical staff, identical to the first, with a treble clef and a key signature of one flat.

Celebrons la victoire Celebrons .ij. la victoire Du

Fourth musical staff, identical to the first, with a treble clef and a key signature of one flat.

Celebrons la victoire Celebrons .ij. la victoire Du

Fifth musical staff, identical to the first, with a treble clef and a key signature of one flat.

Celebrons la victoire Celebrons .ij. la victoire Du

Sixth musical staff, identical to the first, with a treble clef and a key signature of one flat.

Seventh musical staff, identical to the first, with a treble clef and a key signature of one flat.

Eighth musical staff, identical to the first, with a treble clef and a key signature of one flat.

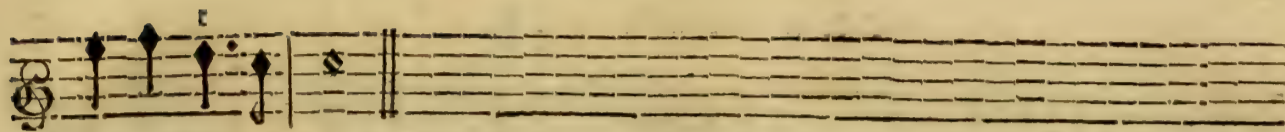
Ninth musical staff, identical to the first, with a treble clef and a key signature of one flat.

Tenth musical staff, identical to the first, with a treble clef and a key signature of one flat.

Eleventh musical staff, identical to the first, with a treble clef and a key signature of one flat. It includes a sixteenth-note figure with a '6' above and below it.

BASSE-CONTINUE.

Twelfth musical staff, consisting of five empty staves, intended for the basso continuo.



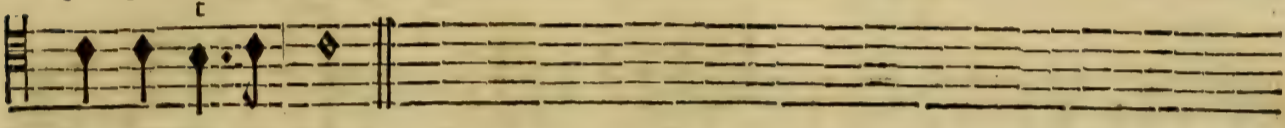
plus puissant des Dieux.



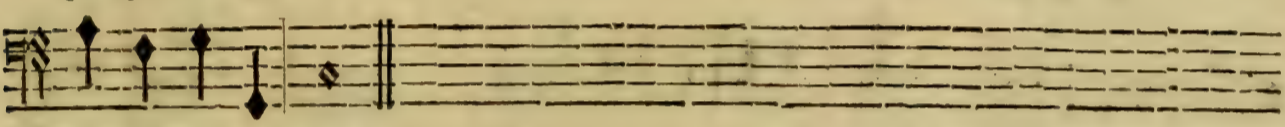
plus puissant des Dieux.



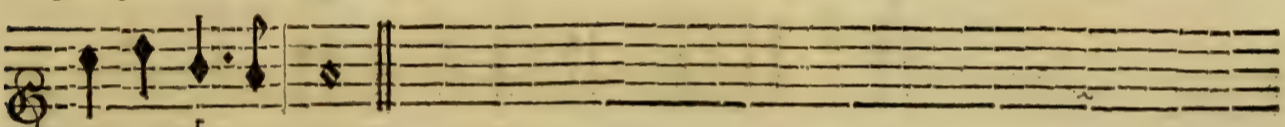
plus puissant des Dieux.



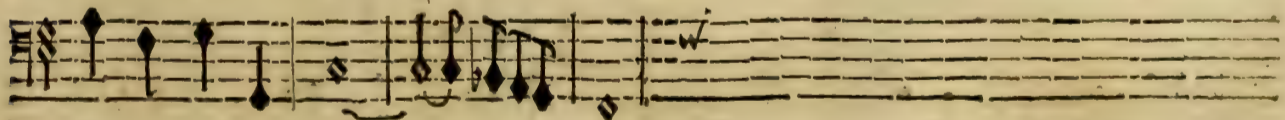
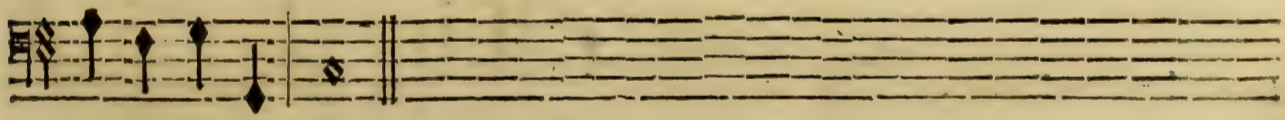
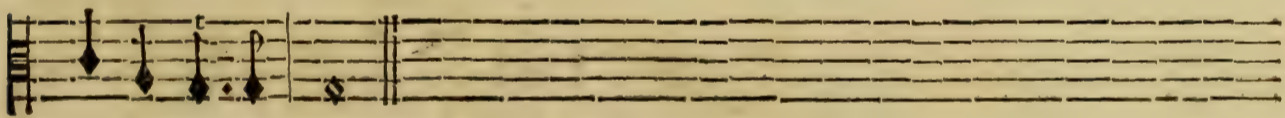
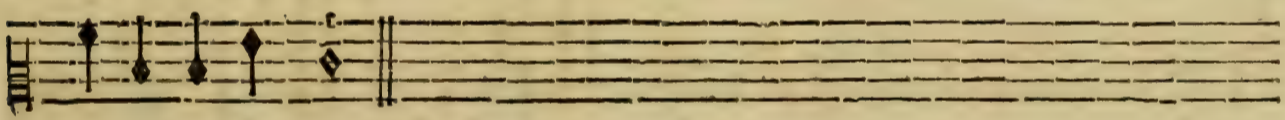
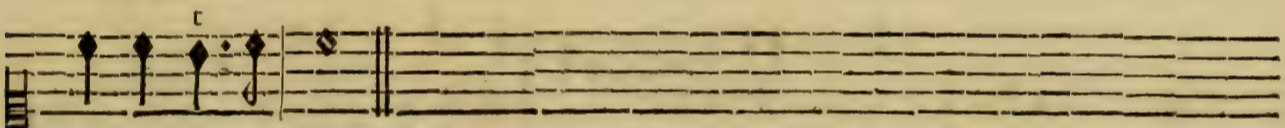
plus puissant des Dieux.



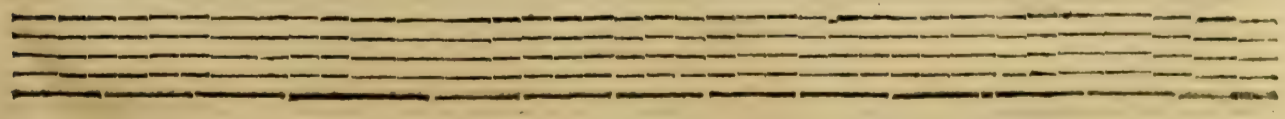
plus puissant des Dieux.



VIOLONS.



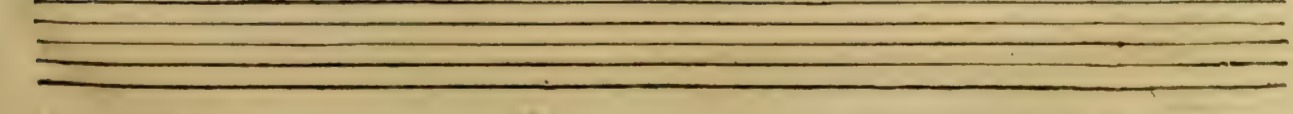
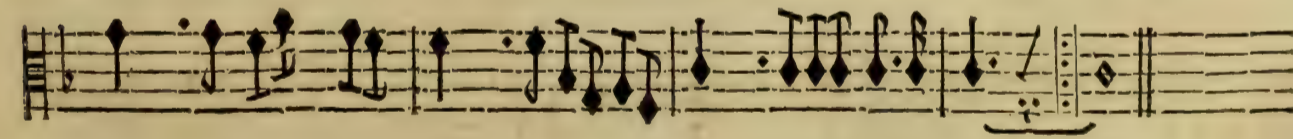
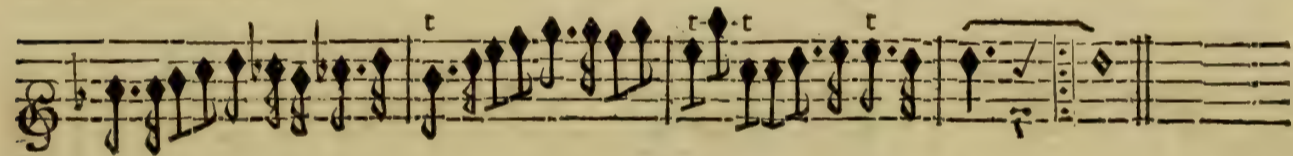
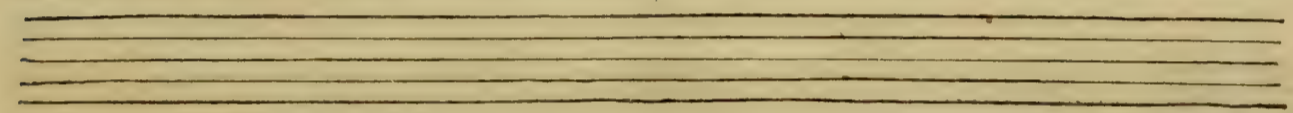
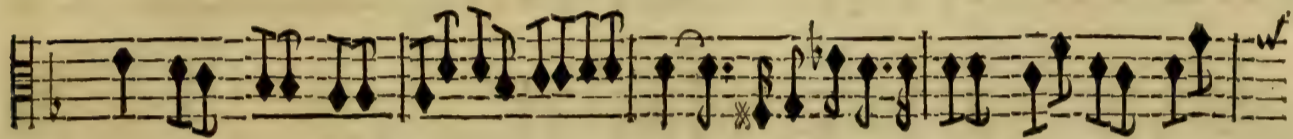
BASSE-CONTINUE.



PROSERPINE,
PREMIER AIR.

The musical score is arranged in five systems. Each system contains five staves. The first system includes a vocal line (Soprano clef), a piano line (Treble clef), a harpsichord line (Clefless), a lute line (Clefless), and a basso continuo line (Bass clef). The second system includes a vocal line (Soprano clef), a piano line (Treble clef), a harpsichord line (Clefless), a lute line (Clefless), and a basso continuo line (Bass clef). The third system includes a vocal line (Soprano clef), a piano line (Treble clef), a harpsichord line (Clefless), a lute line (Clefless), and a basso continuo line (Bass clef). The fourth system includes a vocal line (Soprano clef), a piano line (Treble clef), a harpsichord line (Clefless), a lute line (Clefless), and a basso continuo line (Bass clef). The fifth system includes a vocal line (Soprano clef), a piano line (Treble clef), a harpsichord line (Clefless), a lute line (Clefless), and a basso continuo line (Bass clef). The score is written in a single key signature (one flat) and a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some dynamic markings and articulation symbols throughout the score.

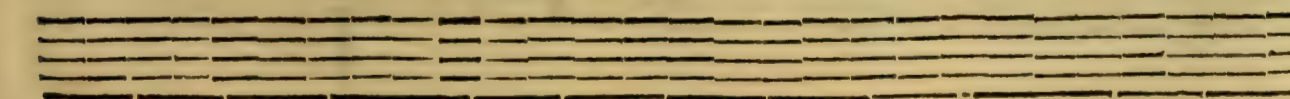
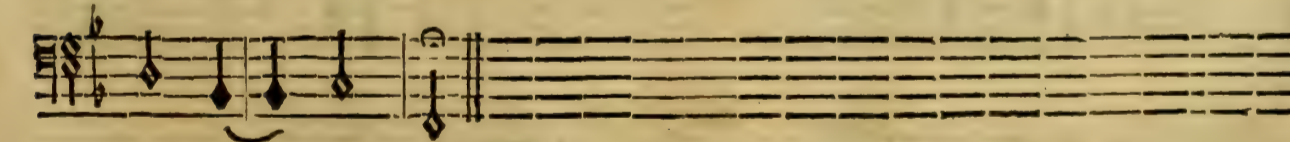
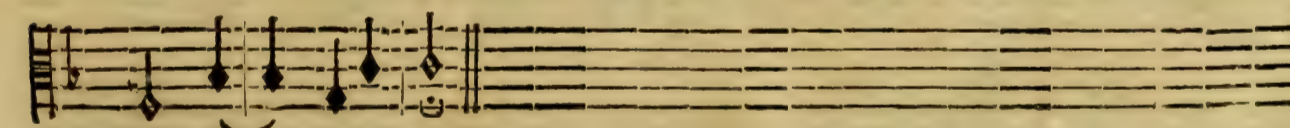
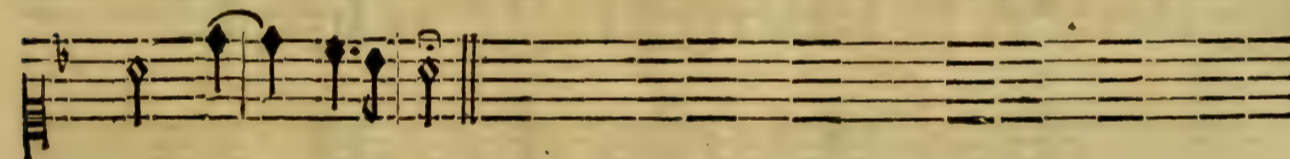
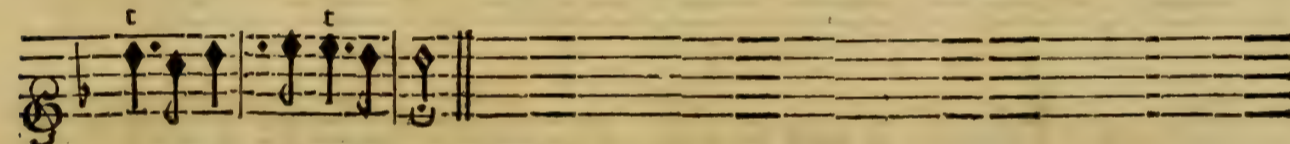
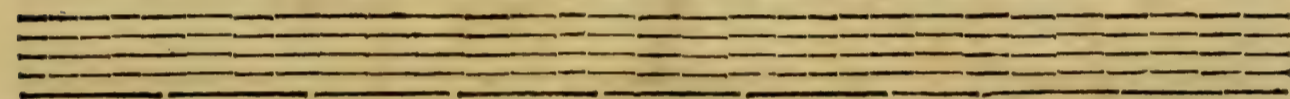
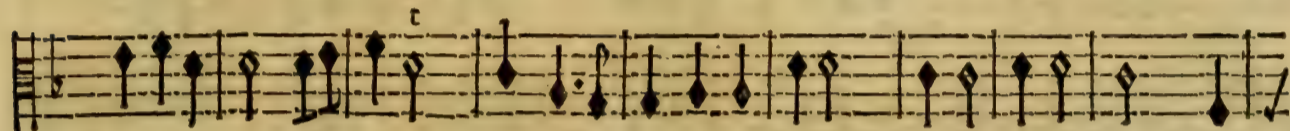
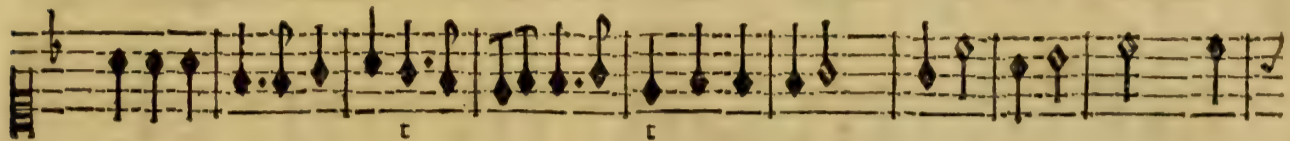
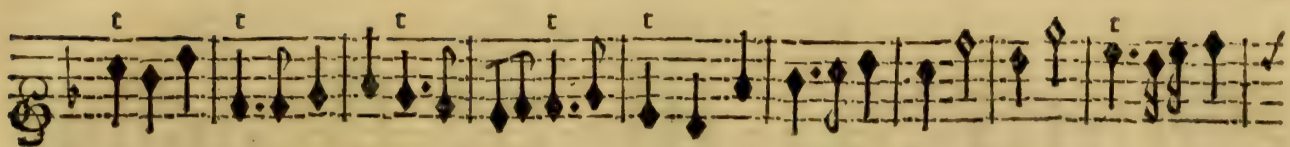
TRAGÉDIE.



PROSERPINE,
SECOND AIR.

This musical score is arranged in two systems of five staves each. The first system includes a vocal line (treble clef) and four piano accompaniment staves (two grand staves). The second system includes a vocal line (treble clef) and four piano accompaniment staves (two grand staves). The music is written in a 3/4 time signature with a key signature of one flat. The vocal line features several trills, indicated by the letter 't' above notes. The piano accompaniment consists of chords and single notes. The second system includes a few specific markings: a double bar line with repeat dots, and asterisks (*) above notes in the piano parts. The score concludes with a final cadence on the vocal line.

T R A G E D I E.



PROSERPINE,

PRELUDE.

The musical score is arranged in five systems. Each system consists of two staves: the upper staff uses a treble clef and the lower staff uses a bass clef. The time signature is 2/4. The first system includes a '2' in the bass staff, indicating a second ending. The second system includes a '2' in the bass staff and a 'c' above the treble staff, indicating a trill. The third system includes a '2' in the bass staff. The fourth system includes a '2' in the bass staff. The fifth system includes a '2' in the bass staff. The score concludes with a double bar line and repeat signs in the final measures of each system.

TRAGEDIE.

PROSERPINE. C

Musical notation for the first vocal line, featuring a treble clef, common time signature, and a series of eighth and sixteenth notes.

Ce Palais va tomber, ô Dieux! La Terre s'ouvre.

Musical notation for the second vocal line, featuring a treble clef, common time signature, and a series of eighth and sixteenth notes.

Quels tremblemens affreux, L'Enfer dé-

Musical notation for the third vocal line, featuring a treble clef, common time signature, and a series of eighth and sixteenth notes with some rests.

BASSE-CONTINUE.

Musical notation for the first bass line, featuring a bass clef, common time signature, and a series of eighth and sixteenth notes.

Musical notation for the second bass line, featuring a bass clef, common time signature, and a series of eighth and sixteenth notes.

couvre Ses Gouffres te- nebreux. L'Enfer découvre Ses Gouffres tene-

Musical notation for the third bass line, featuring a bass clef, common time signature, and a series of eighth and sixteenth notes.

BASSE-CONTINUE.

Five sets of empty musical staves, each consisting of five lines, arranged vertically on the page.

PROSERPINE,

First musical staff for the Soprano voice, featuring a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The melody consists of eighth and sixteenth notes.

Jupiter lancez le tonnerre, Jupiter lancez le tonnerre, Jupi-

Second musical staff for the Alto voice, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The melody consists of eighth and sixteenth notes.

Jupiter lancez le tonnerre, Jupiter lancez le tonnerre, Jupi-

Third musical staff for the Tenor voice, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The melody consists of eighth and sixteenth notes.

Jupiter lancez le tonnerre, Jupiter lancez le tonnerre, Jupi-

Fourth musical staff for the Bass voice, featuring a bass clef, a key signature of one flat, and a 2/4 time signature. The melody consists of eighth and sixteenth notes.

breux. Jupiter lancez le tonnerre, Jupiter lancez le tonner-

First musical staff for the Violins, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The accompaniment consists of eighth and sixteenth notes.

VIOLONS.

Second musical staff for the Violins, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The accompaniment consists of eighth and sixteenth notes.

Third musical staff for the Violins, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The accompaniment consists of eighth and sixteenth notes.

Fourth musical staff for the Violins, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The accompaniment consists of eighth and sixteenth notes.

Fifth musical staff for the Violins, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The accompaniment consists of eighth and sixteenth notes.

Sixth musical staff for the Violins, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The accompaniment consists of eighth and sixteenth notes.

BASSE-CONTINUE.

First empty musical staff for the Bass Continuo, consisting of a five-line staff.

Second empty musical staff for the Bass Continuo, consisting of a five-line staff.



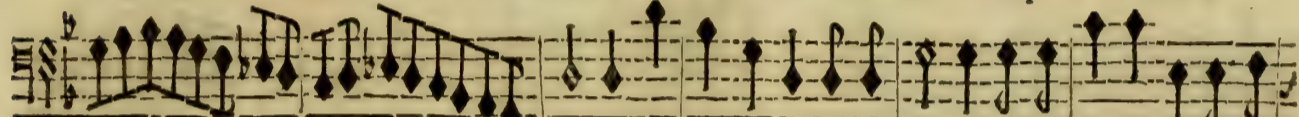
ter lancez le tonner- re, lancez lancez le tonnerre, Jupiter lancez le ton-



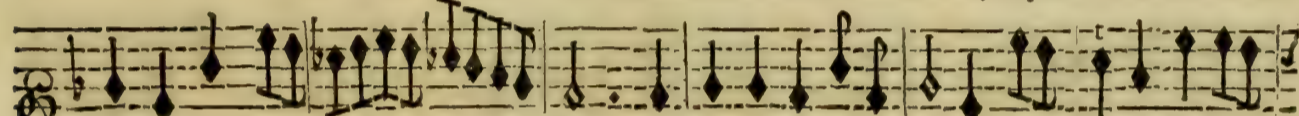
ter lancez lancez le tonnerre, lancez lancez le tonnerre, Jupiter lancez le ton-



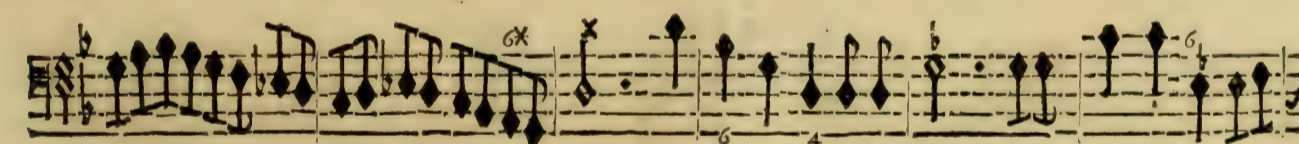
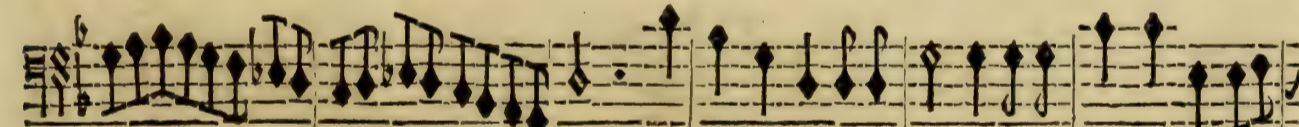
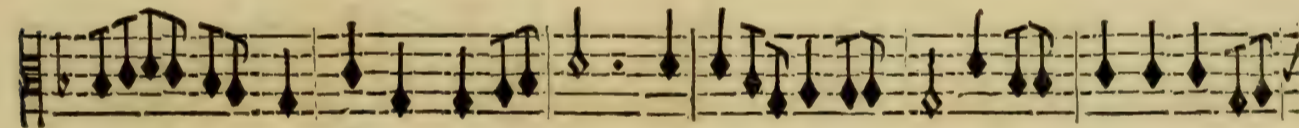
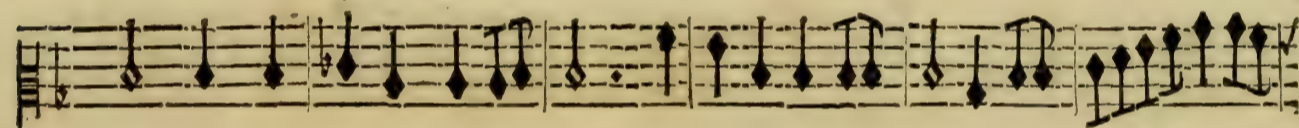
ter .ij. lancez lancez le tonnerre, lancez lancez le tonnerre, Jupiter lancez le ton-



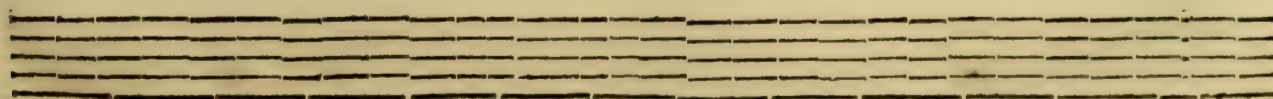
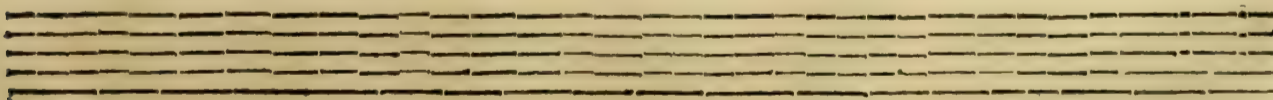
re, lancez lancez le tonnerre, Jupiter lancez le ton-



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

ner- re, Jupiter lancez le tonner- re, Jupi-

ner- re, Jupiter lancez lancez le tonner-

nerre, Jupiter Jupiter lancez lancez le tonner-

nerre, Jupiter lancez le tonner-

nerre, Jupiter lancez le tonner-

nerre, Jupiter lancez le tonner-

nerre, Jupiter lancez le tonner-

nerre, Jupiter lancez le tonner-

nerre, Jupiter lancez le tonner-

nerre, Jupiter lancez le tonner-

VIOLONS.

BASSE-CONTINUE.

TRAGÉDIE.


PROSERPINE.



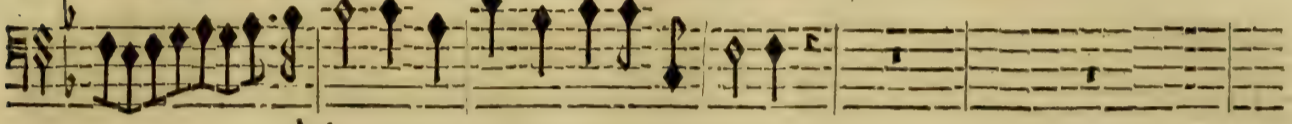
ter lancez le tonnerre, lancez lancez le tonnerre. Renversez par de nouveaux



re, lancez le tonnerre, lancez lancez le tonnerre.



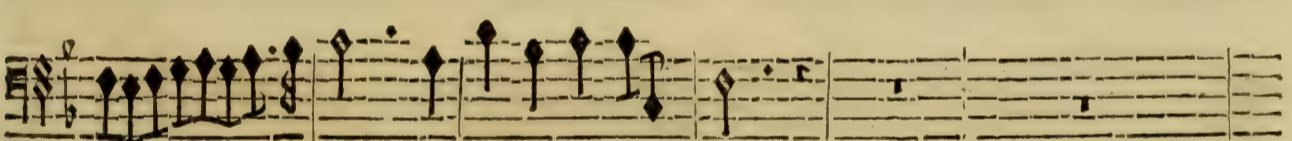
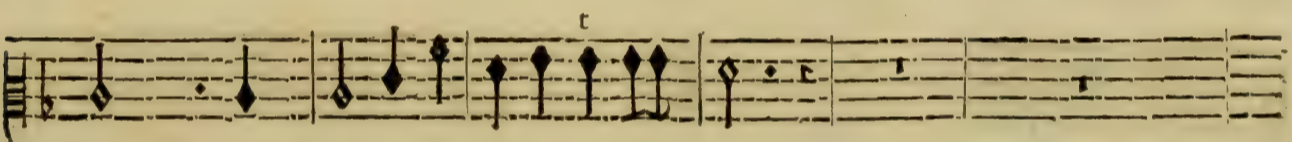
ter lancez le tonnerre, lancez lancez le tonnerre.



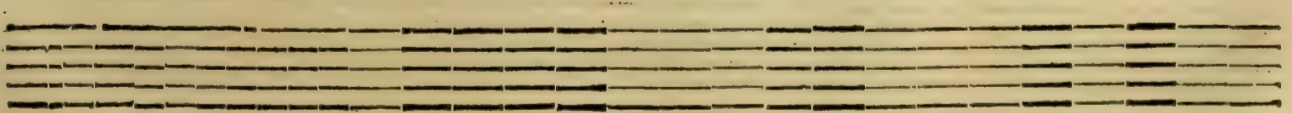
re, lancez lancez le tonnerre.



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

coups Le Chef audacieux des enfans de la terre, Il veut se rele- ver pour s'armer contre

BASSE-CONTINUE.



vous, Achevez d'étouffer la guerre, Achevez d'étouffer la guerre, Jupiter lancez le ton-



Achevez d'étouffer la guerre, Achevez d'étouffer la guerre, Jupiter lancez le ton-



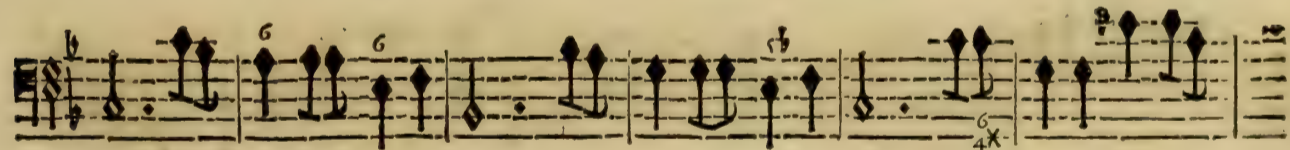
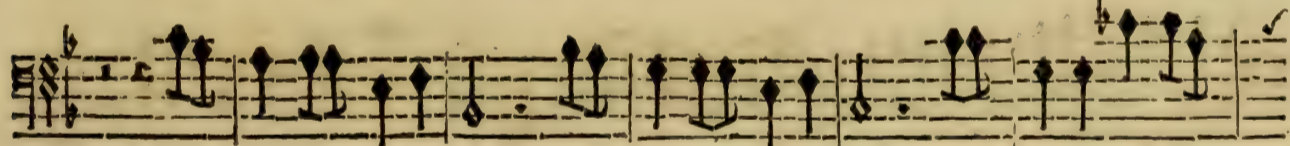
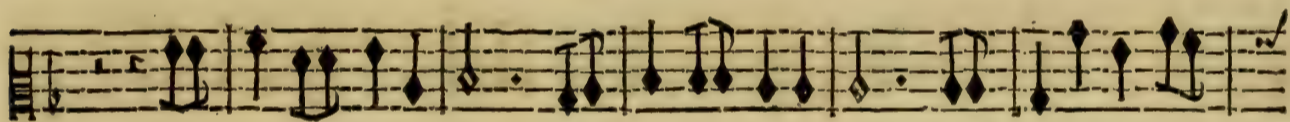
Achevez d'étouffer la guerre, Achevez d'étouffer la guerre, Jupiter lancez le ton-



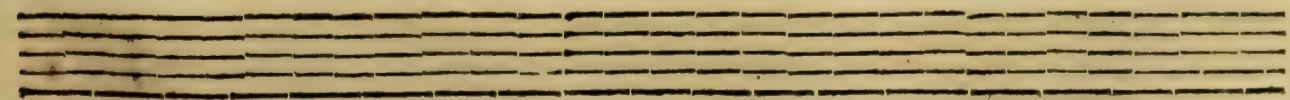
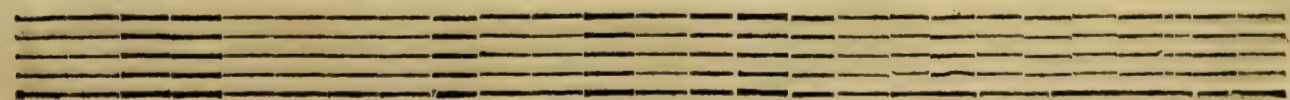
Achevez d'étouffer la guerre, Achevez d'étouffer la guerre, Jupiter lancez le ton-



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

Musical staff for Soprano voice, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth and sixteenth notes.

nerre, Jupiter lancez le tonner- re, lancez lancez le ton-

Musical staff for Alto voice, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes.

nerre, Jupiter lancez lancez le tonnerre, lancez lancez le ton-

Musical staff for Tenor voice, featuring a bass clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes.

nerre, Jupiter Jupiter lancez lancez le tonnerre, lancez lancez le ton-

Musical staff for Bass voice, featuring a bass clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes.

ner- re, lancez lancez le ton-

Musical staff for Violins, featuring a treble clef, a key signature of one flat, and a common time signature. The accompaniment consists of eighth and sixteenth notes.

VIOLONS.

Musical staff for Violas, featuring a alto clef (C-clef on the second line), a key signature of one flat, and a common time signature. The accompaniment consists of eighth and sixteenth notes.

Musical staff for Celli, featuring a bass clef, a key signature of one flat, and a common time signature. The accompaniment consists of eighth and sixteenth notes.

Musical staff for Double Basses, featuring a bass clef, a key signature of one flat, and a common time signature. The accompaniment consists of eighth and sixteenth notes.

Musical staff for Flutes, featuring a treble clef, a key signature of one flat, and a common time signature. The accompaniment consists of eighth and sixteenth notes.

Musical staff for Clarinets, featuring a bass clef, a key signature of one flat, and a common time signature. The accompaniment consists of eighth and sixteenth notes.

BASSE-CONTINUE.

Two empty musical staves for the Bass Continuo, consisting of a single five-line staff.

nerre, Achevez d'étouffer la guerre, Iupiter lancez le tonnerre, Iupi-

nerre, Achevez d'étouffer la guerre, Iupiter Iupiter lancez le tonner-

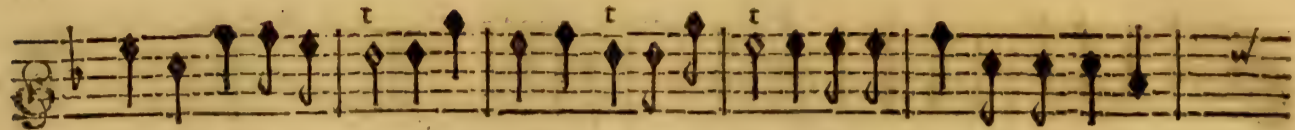
nerre, Achevez d'étouffer la guerre, Iupiter lancez lancez le tonner-

nerre, Achevez d'étouffer la guerre, Iupiter lancez le tonner-

VIOLONS.

BASSE-CONTINUE.

PROSERPINE,



ter lancez le tonnerre, lancez lancez le tonnerre, Achevez d'étouffer la



re lancez le tonnerre, lancez lancez le tonnerre, Achevez d'étouffer la



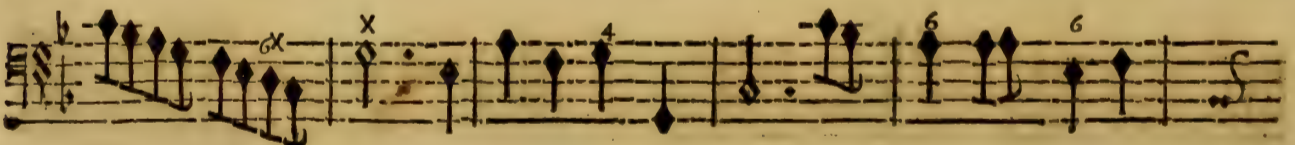
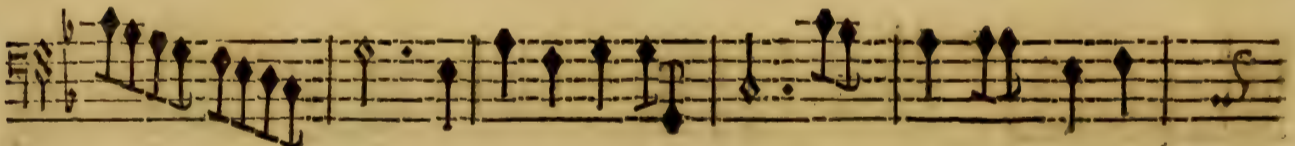
re, lancez le tonnerre, lancez lancez le tonnerre, Achevez d'étouffer la



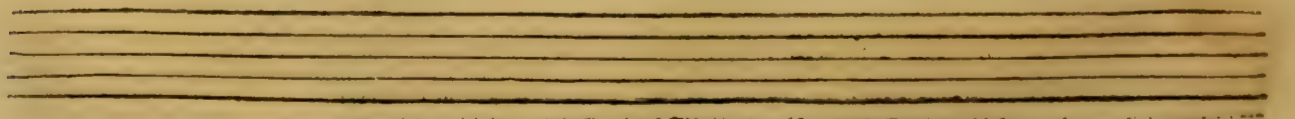
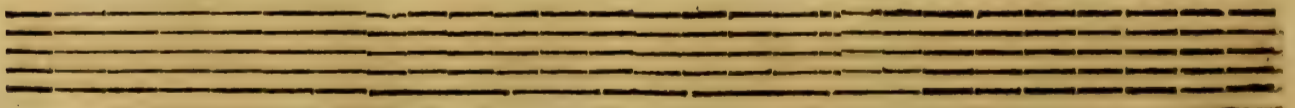
re, lancez lancez le tonnerre, Achevez d'étouffer la

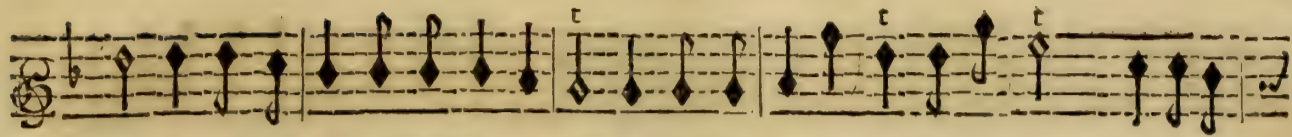


VIOLONS.

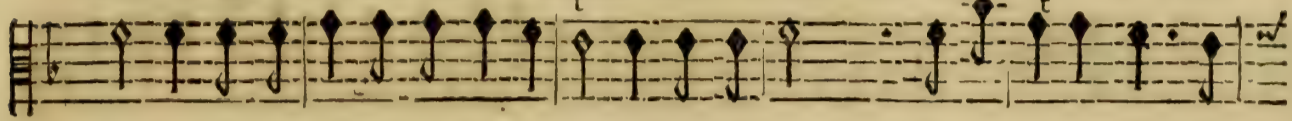


BASSE-CONTINUE.

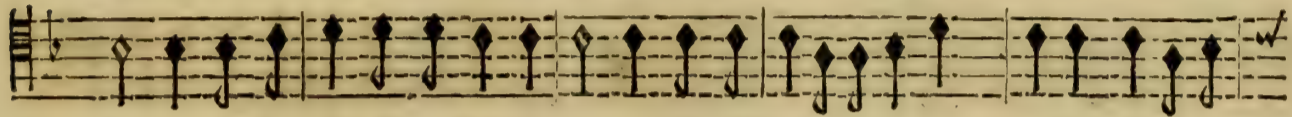




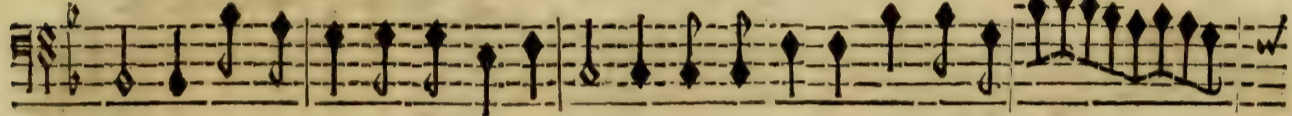
guerre, Achevez d'étoufer la guerre, Jupiter lancez le tonnerre. Jupi-



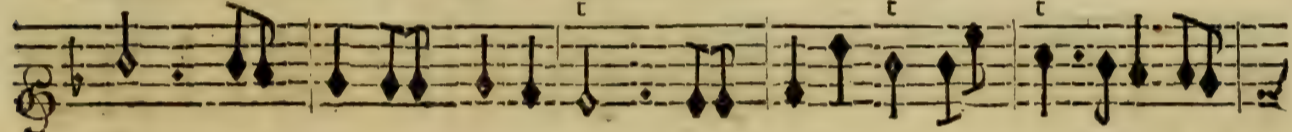
guerre, Achevez d'étoufer la guerre, Jupiter Jupiter lancez lan-



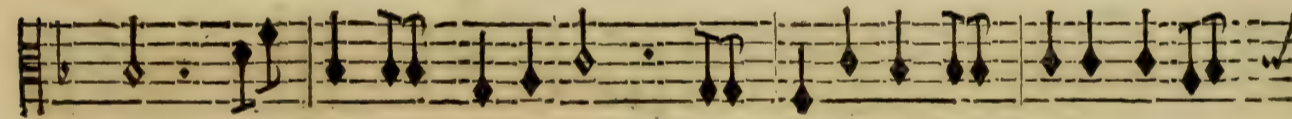
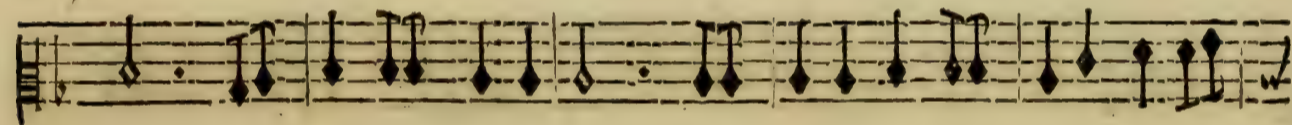
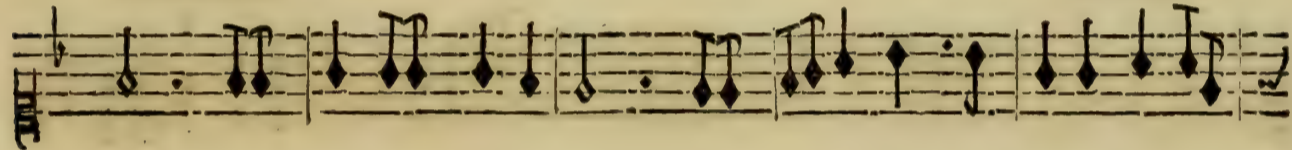
guerre, Achevez d'étoufer la guerre, Jupiter Jupiter lan- cez lancez le ton-



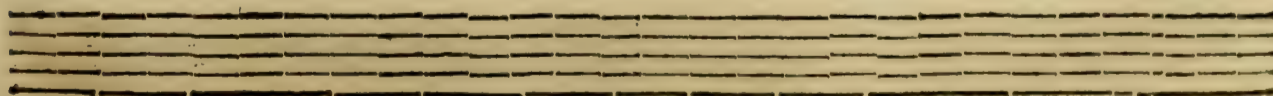
guerre, Achevez d'étoufer la guerre, Jupiter lancez le tonner-



VIOLONS.



BASSE-CONTINUE.



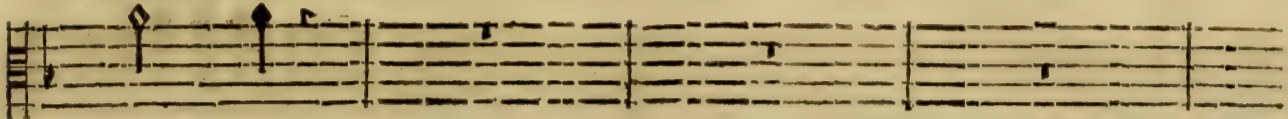
ter lancez le tonner- re, Jupiter lancez le tonnerre, lancez lancez le ton-
 cez le tonner- re, lancez le tonnerre, lancez lancez le ton-
 ner- re, Jupiter lancez le tonnerre, lancez lancez le ton-
 re, lancez lancez le ton-

VIOLONS.

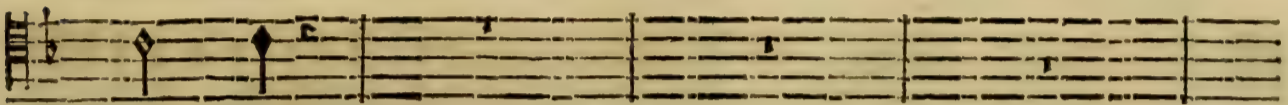
BASSE-CONTINUE.



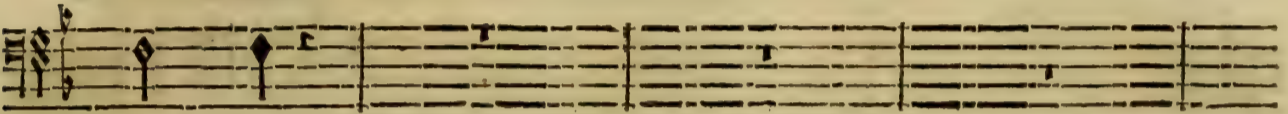
ner- re.



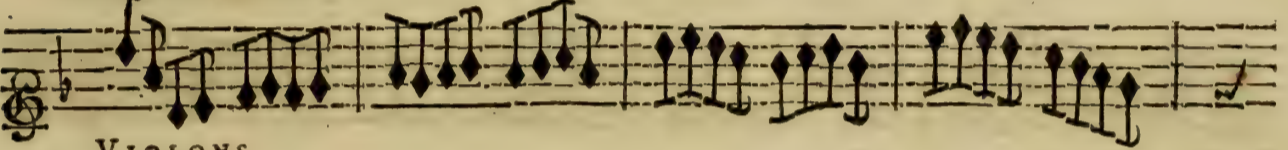
ner- re.



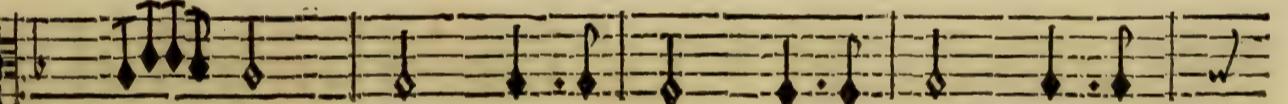
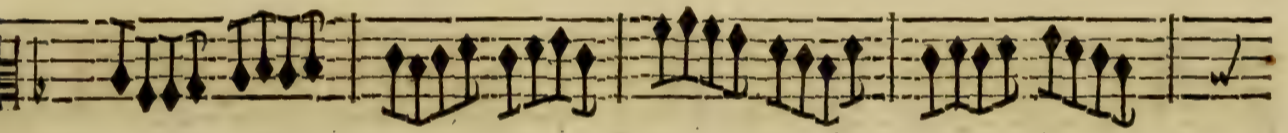
ner- re.



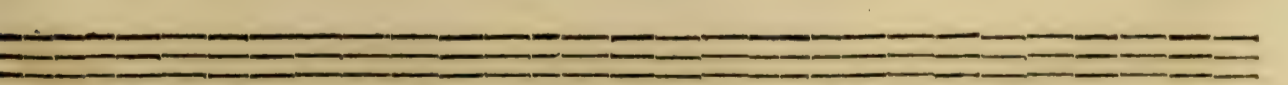
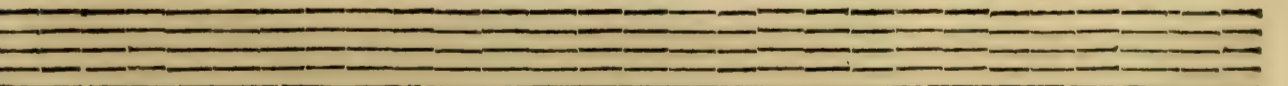
ner- re.



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

Musical staff for Soprano voice, showing a vocal line with lyrics.

Achievez d'étoufer la

Musical staff for Alto voice, showing a vocal line with lyrics.

Achievez d'étoufer la

Musical staff for Tenor voice, showing a vocal line with lyrics.

Achievez d'étoufer la

Musical staff for Bass voice, showing a vocal line with lyrics.

Achievez d'étoufer la

Musical staff for Violins, showing a melodic line.

VIOLONS.

Musical staff for Violas, showing a melodic line.

Musical staff for Celli, showing a melodic line.

Musical staff for Double Basses, showing a melodic line.

Musical staff for Flutes, showing a melodic line.

Musical staff for Bassoon, showing a melodic line.

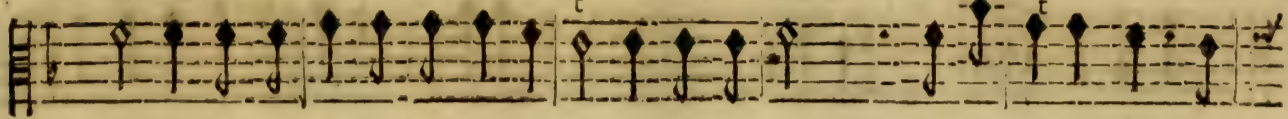
BASSE-CONTINUE.

Empty musical staff for Basse-Continue.

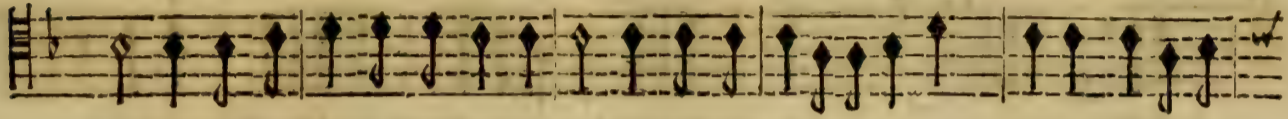
Empty musical staff for Basse-Continue.



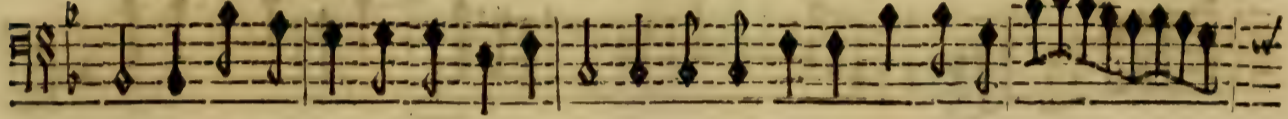
guerre, Achevez d'étoufer la guerre, Jupiter lancez le tonnerre. Jupi-



guerre, Achevez d'étoufer la guerre, Jupiter Jupiter lancez lan-



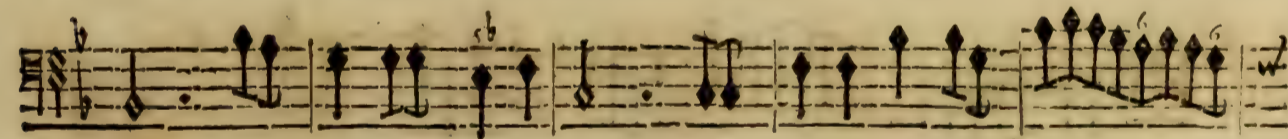
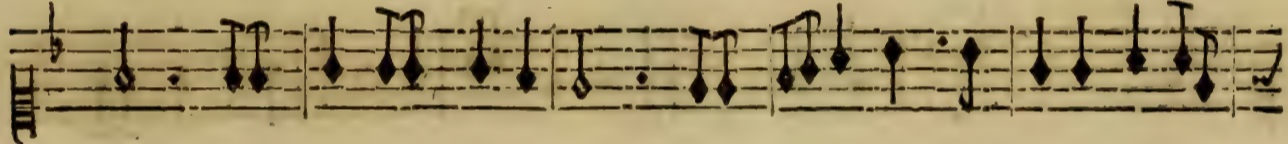
guerre, Achevez d'étoufer la guerre, Jupiter Jupiter lan- cez lancez le ton-



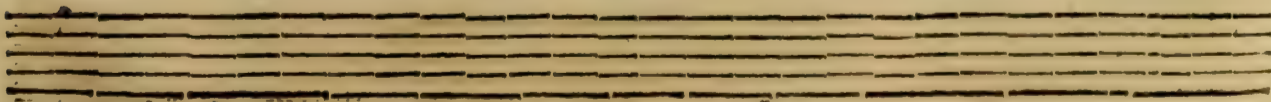
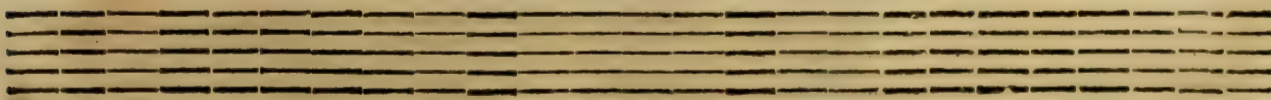
guerre, Achevez d'étoufer la guerre, Jupiter lancez le tonner-



VIOLONS.



BASSE-CONTINUE.



First musical staff for the Soprano voice, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter and eighth notes with some trills.

rez lancez le tonner- re, Jupiter lancez le tonnerre, lancez lancez le ton-

Second musical staff for the Alto voice, featuring a treble clef, a key signature of one flat, and a common time signature. The melody continues with quarter and eighth notes.

cez le tonner- re, lancez le tonnerre, lancez lancez le ton-

Third musical staff for the Tenor voice, featuring a bass clef, a key signature of one flat, and a common time signature. The melody continues with quarter and eighth notes.

ner- re, Jupiter lancez le tonnerre, lancez lancez le ton-

Fourth musical staff for the Bass voice, featuring a bass clef, a key signature of one flat, and a common time signature. The melody continues with quarter and eighth notes.

re, lancez lancez le ton-

Fifth musical staff for the Violins, featuring a treble clef, a key signature of one flat, and a common time signature. The accompaniment consists of quarter and eighth notes.

VIOLONS.

Sixth musical staff for the Violas, featuring a bass clef, a key signature of one flat, and a common time signature. The accompaniment consists of quarter and eighth notes.

Seventh musical staff for the Cellos, featuring a bass clef, a key signature of one flat, and a common time signature. The accompaniment consists of quarter and eighth notes.

Eighth musical staff for the Double Basses, featuring a bass clef, a key signature of one flat, and a common time signature. The accompaniment consists of quarter and eighth notes.

Ninth musical staff for the Harpsichord, featuring a treble clef, a key signature of one flat, and a common time signature. The accompaniment consists of quarter and eighth notes.

Tenth musical staff for the Basso Continuo, featuring a bass clef, a key signature of one flat, and a common time signature. The accompaniment consists of quarter and eighth notes, with some sixteenth-note passages.

BASSE-CONTINUE.

Eleventh musical staff, currently empty.

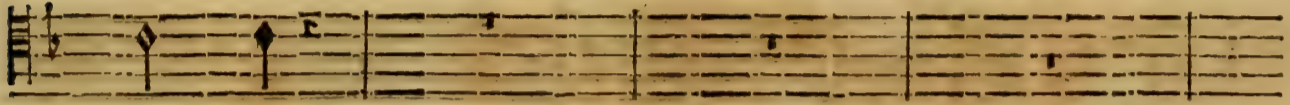
Twelfth musical staff, currently empty.



ner- re.



ner- re.



ner- re.



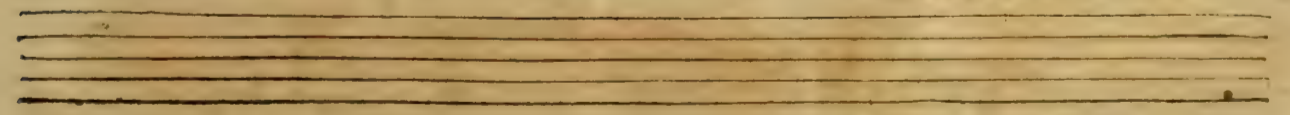
ner- re.



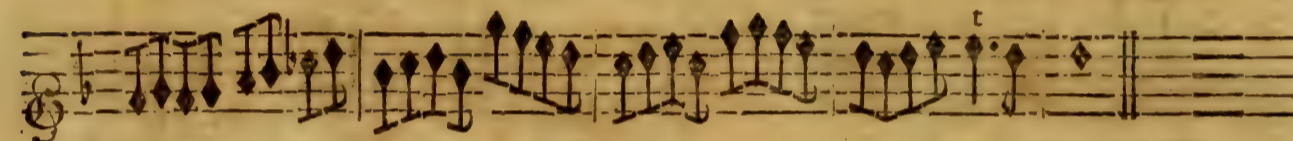
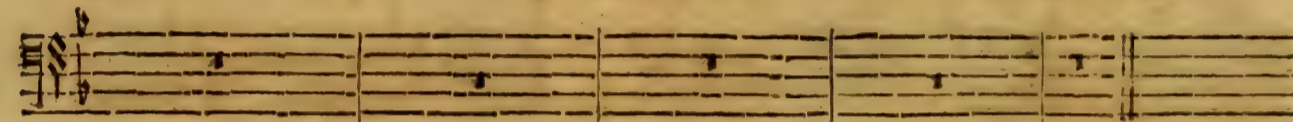
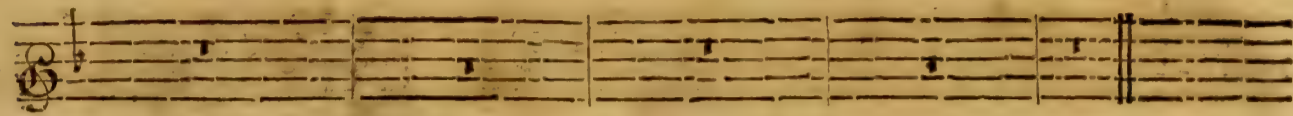
VIOLONS.



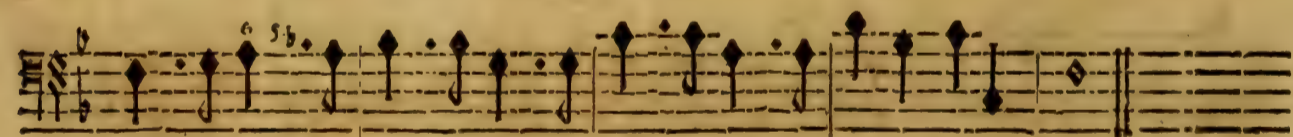
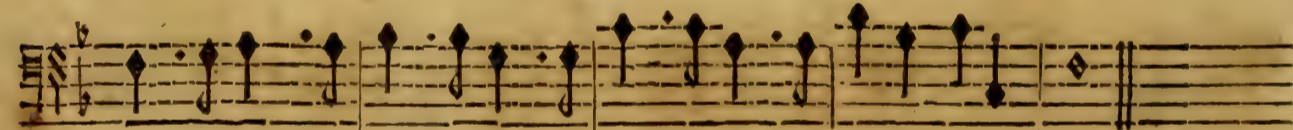
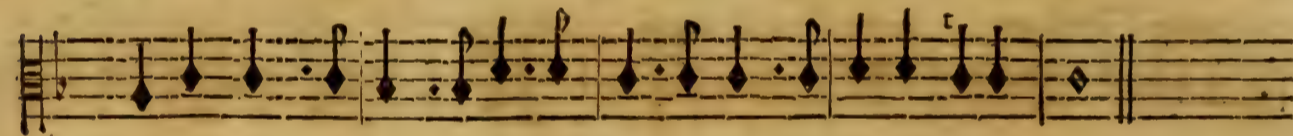
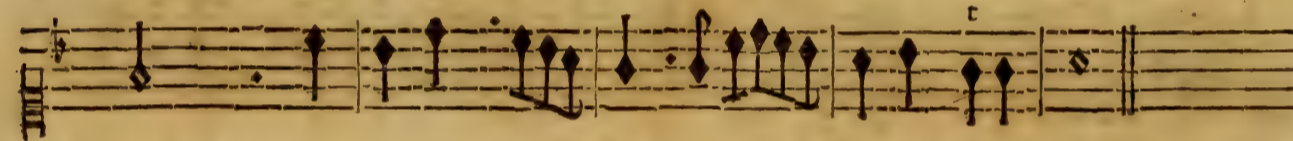
BASSE-CONTINUE.



PROSERPINE,



VIOLONS.



BASSE-CONTINUE.



FIN DU PREMIER ACTE.



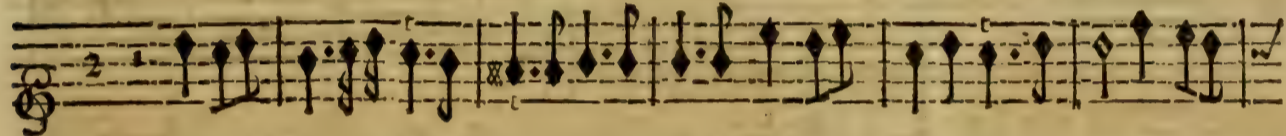


ACTE SECON D.

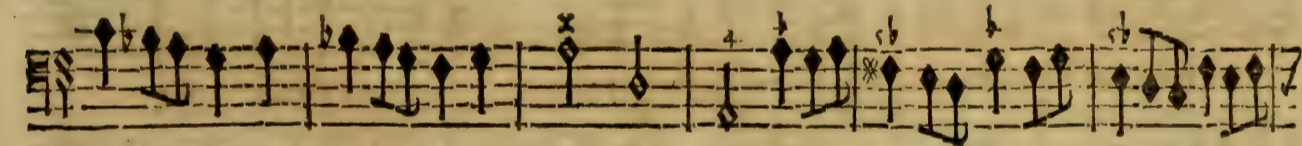
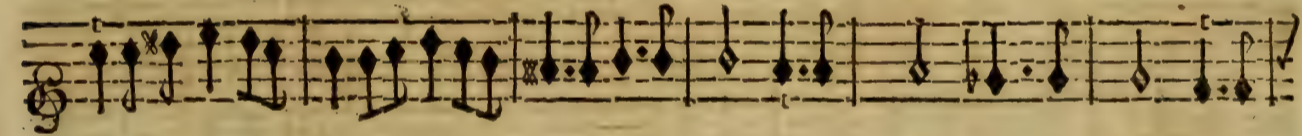
SCENE PREMIERE.



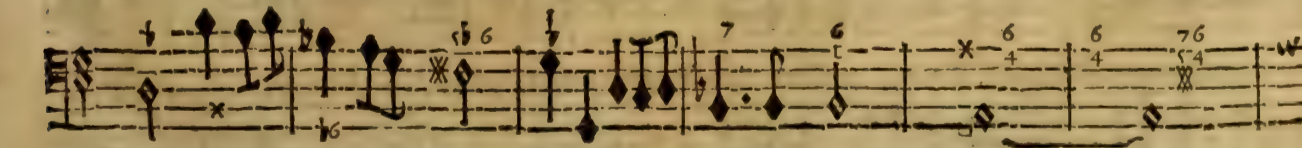
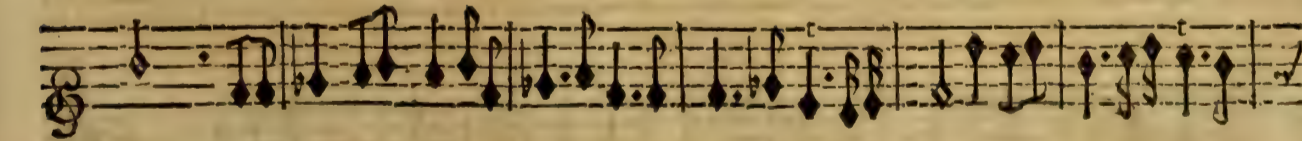
RITOURNELLE.



BASSE-CONTINUE.



BASSE-CONTINUE.



BASSE-CONTINUE.

PROSERPINE;

BASSE-CONTINUE.

CRINISE, ALPHE'E.

ALPHE'E.

CRINISE.

[U]piter a dompté les Geants pour ja- mais. Ce beau fejour brille de nouveaux

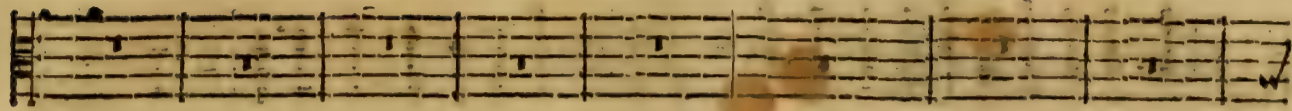
BASSE-CONTINUE.

charmes, Tout y ressent les douceurs de la paix. Ce beau fejour brille

BASSE-CONTINUE.

de nouveaux charmes, Tout y ressent les douceurs de la paix; Ah! Ah! que le repos a d'ar-

BASSE-CONTINUE.



traits Après de mortelles allar- mes! Ah! Ah! que le repos a d'attraits A-



BASSE-CONTINUE.



La paix dans ces beaux lieux m'offre en vain mille ap-



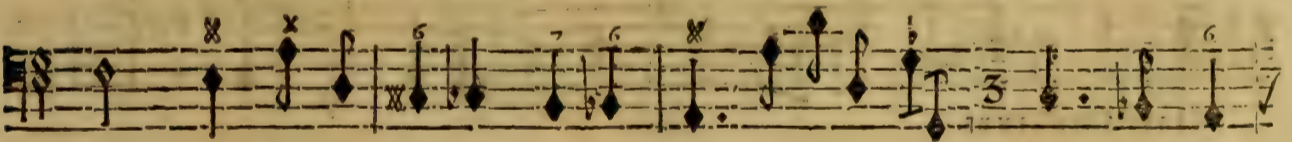
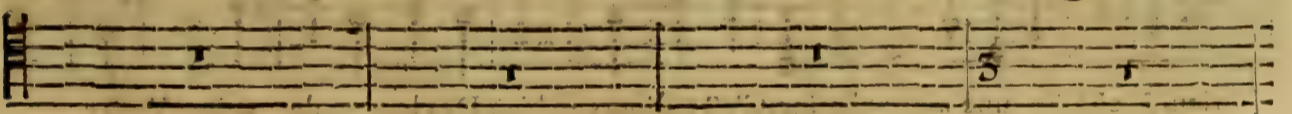
prés de mortelles allar- mes!



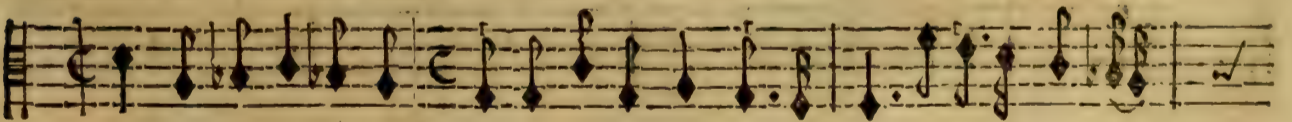
BASSE-CONTINUE.



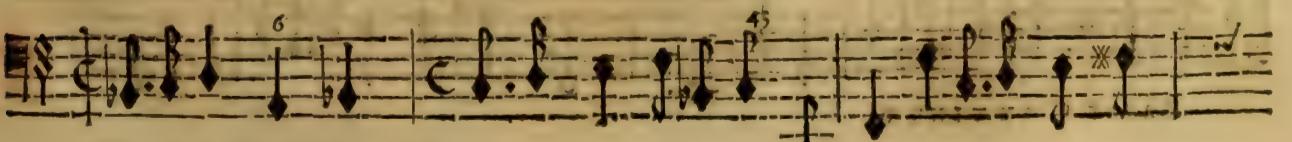
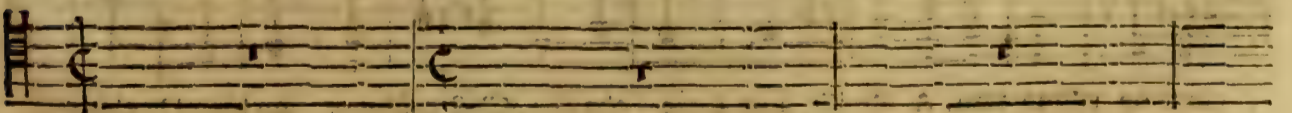
pas, L'Amour en red pour moy la douceur inutile; Cruel Amour, he- las! Que me fert-il de



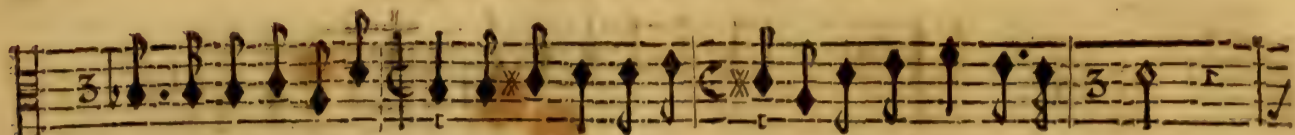
BASSE, CONTINUE.



voir tout le monde tran- quille Si mon cœur ne l'est pas? Cruel Amour, he-



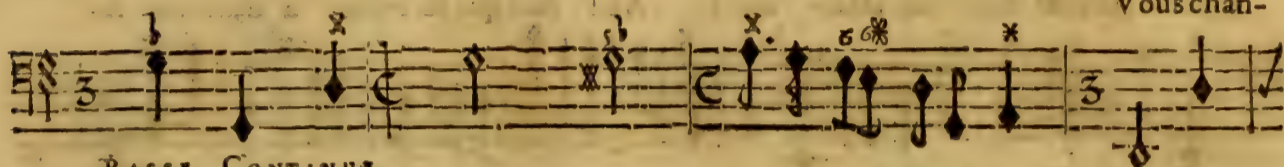
BASSE-CONTINUE.



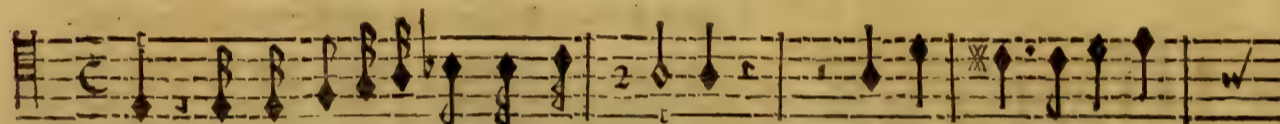
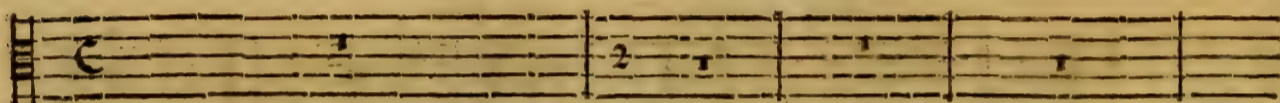
las! Que me fert-il de voir tout le monde tran- quile Si mon cœur ne l'est pas?



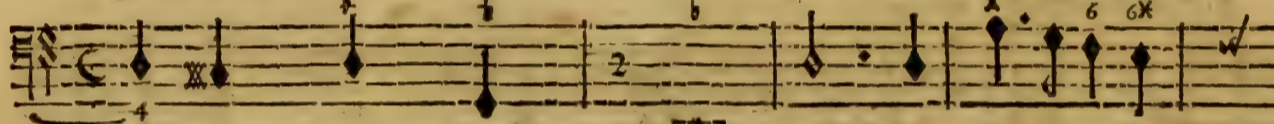
Vous chan-



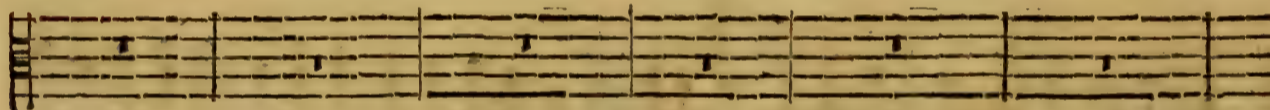
BASSE-CONTINUE.



gez, vous quittez une Nymphé inhu- maine, Vostre cœur ne risque



BASSE-CONTINUE.



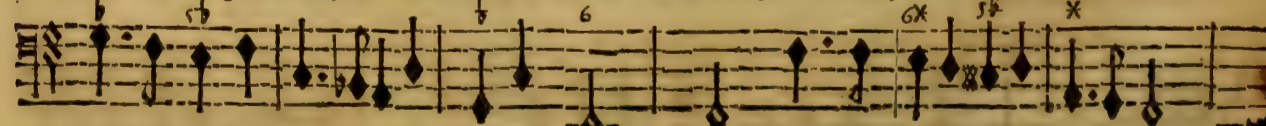
rien, A choisir une autre chaisne, C'est toujours un bien De changer de peine, Vostre



BASSE-CONTINUE.



cœur ne risque rien, A choisir une autre chaisne, C'est toujours un bien De chan-



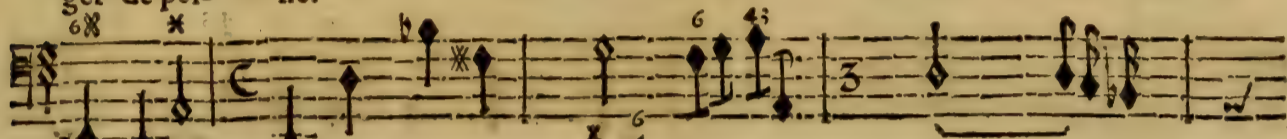
BASSE-CONTINUE.



Heureux, l'objet qui peut être incon-



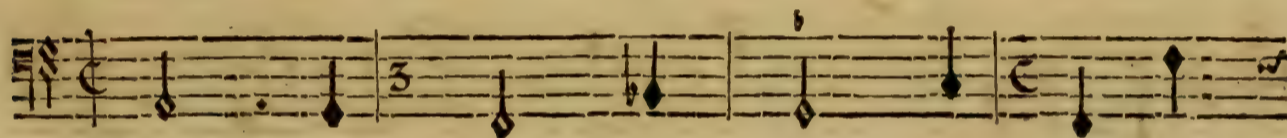
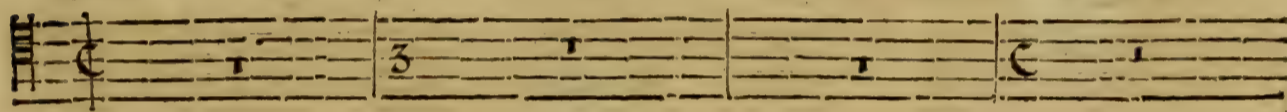
stant! Rebuté des ri-



ger de peine.



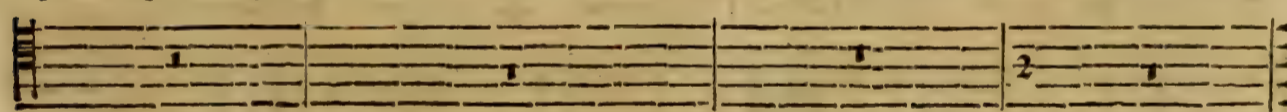
gueurs d'une haine éternelle, J'ay voulu la quitter, cette beauté cruelle, Et j'é-



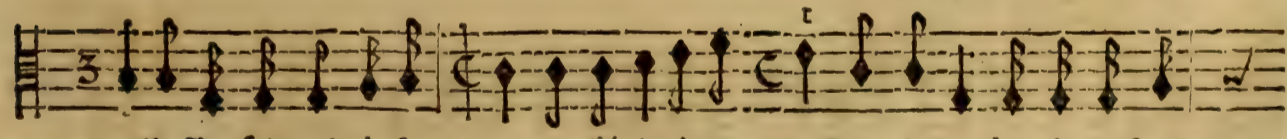
BASSE-CONTINUE.



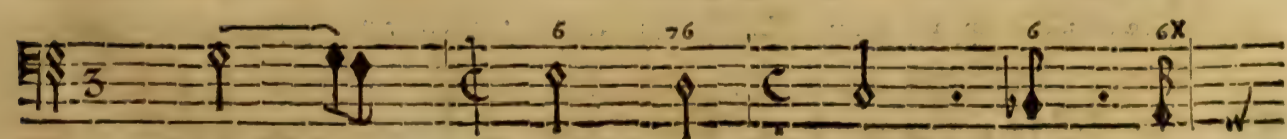
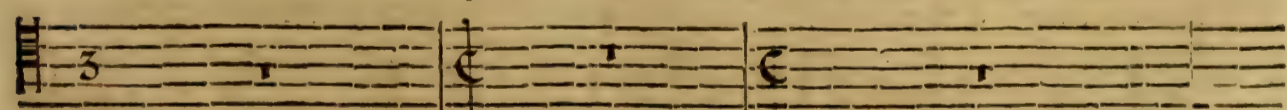
prouve qu'en la quittant Mon cœur est encor moins content? J'ay feint de ressentir une flâme nou-



BASSE-CONTINUE.



velle, J'ay fait voir à ses yeux un dépit éclatant; Mais, hélas! dans le même in-



BASSE-CONTINUE.

PROSERPINE;

stant Je brûlois en se-cret, je languissois pour elle, Er je ne l'aimay jamais

BASSE-CONTINUE.

tant. Qu'il couste cher d'estre fidelle! Heureux .ij. qui peut estre incon-stant!

BASSE-CONTINUE.

Qu'il cou- ste cher d'estre fidelle! Heureux .ij. qui peut estre inconstant!

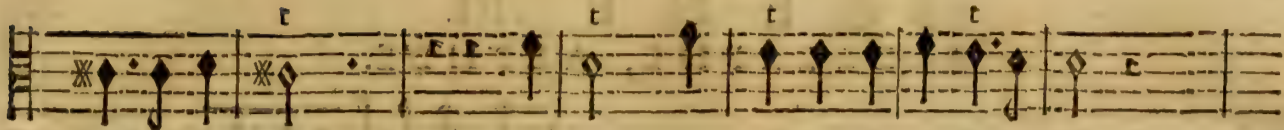
Qu'il couste cher d'estre fidelle! Heureux .ij. qui peut estre inconstant!

BASSE-CONTINUE.

Qu'il couste cher d'estre fidelle!Heureux .ij. qui peut estre incōstant!Heureux .ij. qui peut

Qu'il couste cher d'estre fidelle!Heureux .ij. qui peut estre incōstant!Heureux .ij. qui peut

BASSE-CONTINUE.



estre inconstant. Heureux Heureux qui peut estre inconstant.



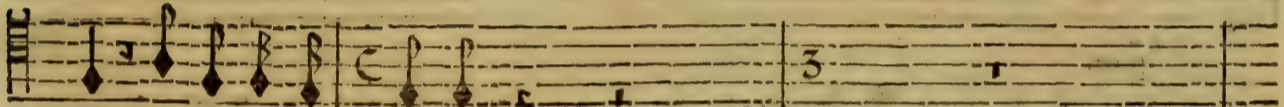
estre inconstant. Heureux Heureux qui peut estre inconstant. Quelqu'un



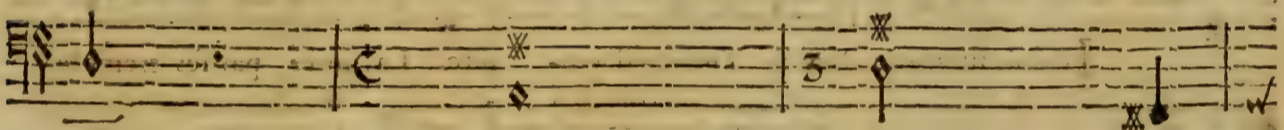
BASSE-CONTINUE.



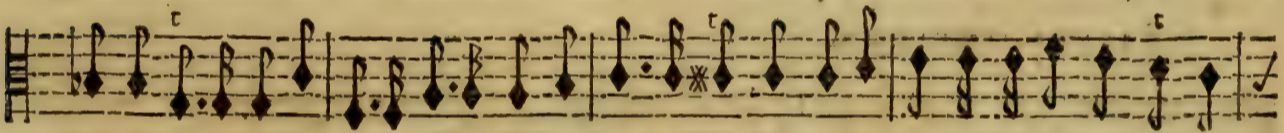
C'est Afcalphe qui s'avance, Pour quelque soin pref-



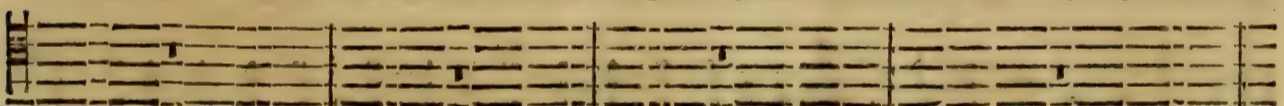
vient, gardez le si- lence,



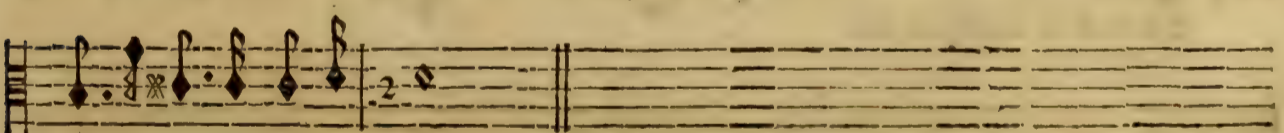
BASSE-CONTINUE.



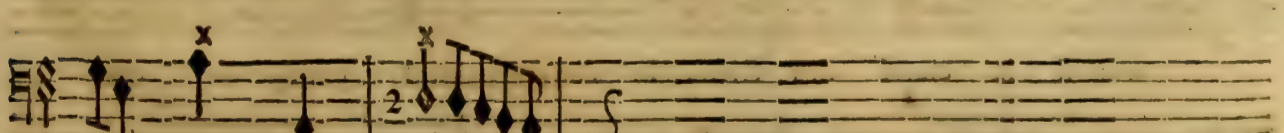
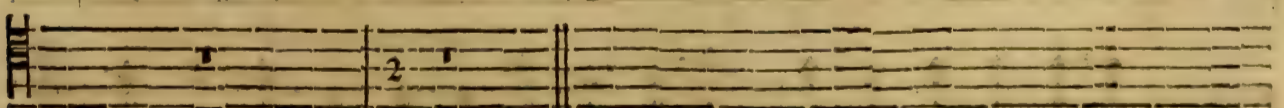
fant il quitte les Enfers, Il n'a de mon amour que trop de connoissance, Où n'ay-je point por-



BASSE-CONTINUE.



té la honte de mes fers?



BASSE-CONTINUE.

PROSERPINE;
SCENE II.
ASCALAPHE, ALPHEE.

ALPHEE.

Venez goûter icy le doux air qu'on ref-

ASCALAPHE.

Symphonie.

BASSE-CONTINUE.

pire.

Je dois suivre le Dieu de l'inferral em- pire. La terre par ses tremble-

BASSE-CONTINUE.

ments, Vient d'ébranler les fondements De nos demeures sombres: Pluton a voulu

BASSE-CONTINUE.

voir si la clarté des Cieux, Ne s'ouvre point de passage en ces

BASSE-CONTINUE.

lieux, Pour aller aux Enfers effaroucher les ombres. Il me permet de voir Arethuse un mo-

BASSE-CONTINUE.

D'où vous vient tant d'empresse- ment?

ment.

Je l'ay veüe aux Enfers; que je la trouvois

BASSE-CONTINUE.

L'ingrate me fuyoit, elle est toujours cru- elle.

belle!

Ses cruantez pour

BASSE-CONTINUE.

vous, Ses soins pour fuir vos pas, Ont encor à mes yeux augmenté ses ap-

BASSE-CONTINUE.

M ij

PROSERPINE,

Les flames amou- reuses Descendent elles jusqu'à vous. L'a-

Les flames amou- reuses Descendent elles jusqu'à vous. L'a-

pas.

BASSE-CONTINUE.

mour veut un sejour plus doux, Que vos demeures tenebreuses. L'amour veut un sejour plus

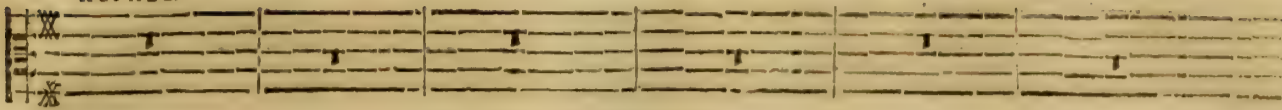
BASSE-CONTINUE.

doux, Que vos demeures tenebreu- ses.

BASSE-CONTINUE.

TRAGÉDIE.

ALPHEE.

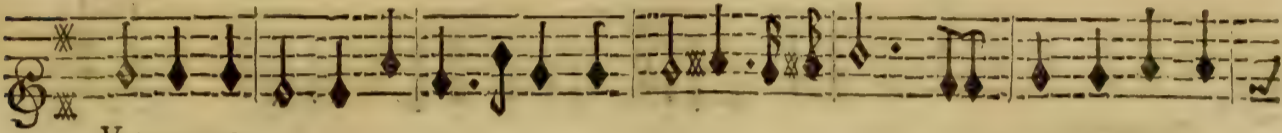


VIOLON.



VIOLON.

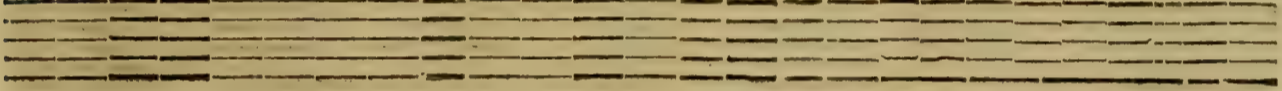
A CALAPHE.



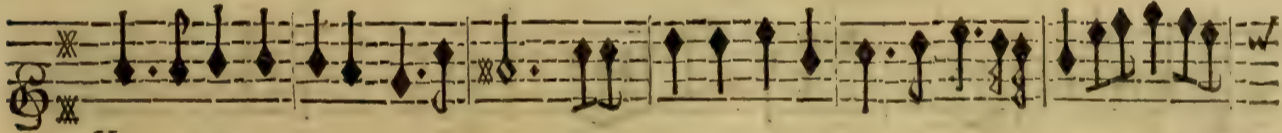
L'Astre brillant qui vous luit Finit son cours dans les ondes, Il ne peut percer la



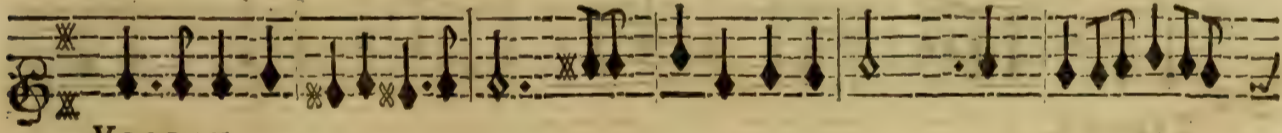
BASSE-CONTINUE.



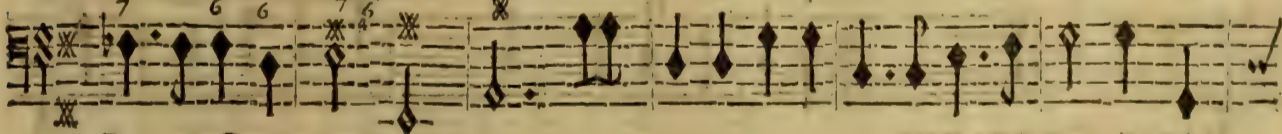
VIOLON.



VIOLON.



nuit De nos demeures profondes: Il ne peut percer la nuit de nos demeures pro-



BASSE-CONTINUE.



PROSERPINE,

VIOLON.

VIOLON.

fondes: Mais il n'est point de sejour Impenetrable à l'amour, Mais il n'est

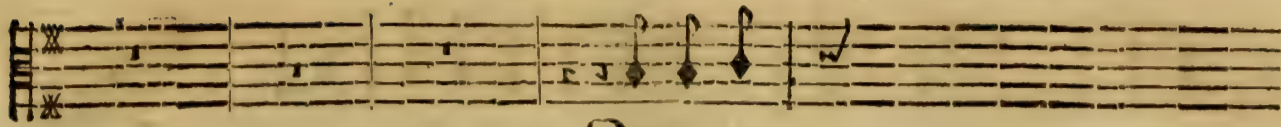
BASSE-CONTINUE.

VIOLON.

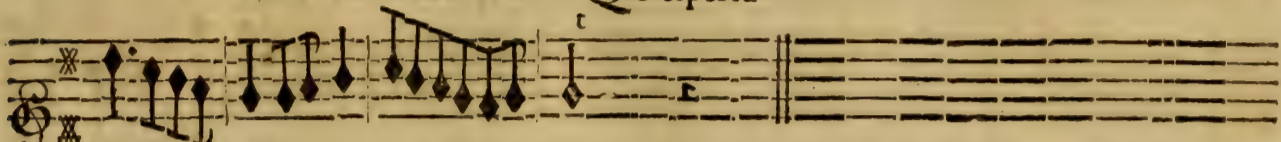
VIOLON.

point de sejour Impenetrable à l'amour, Mais il n'est point de se-

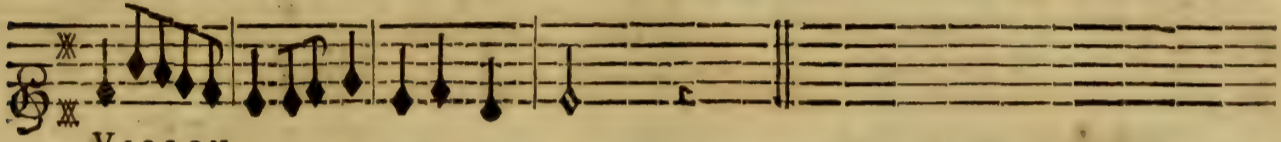
BASSE-CONTINUE.



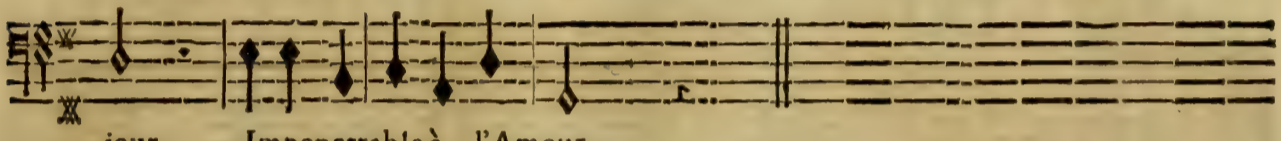
Qu'esperez-



VIOLON.



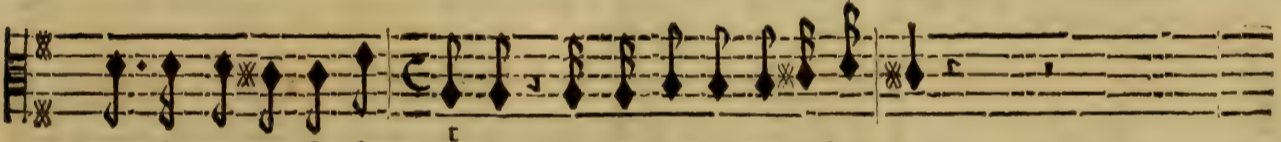
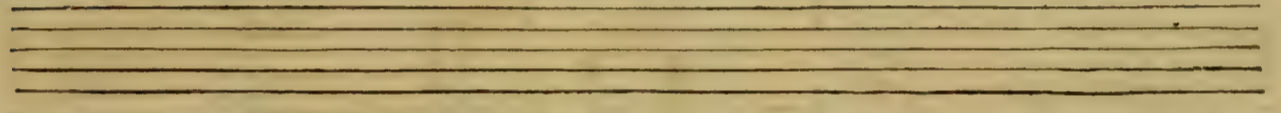
VIOLON.



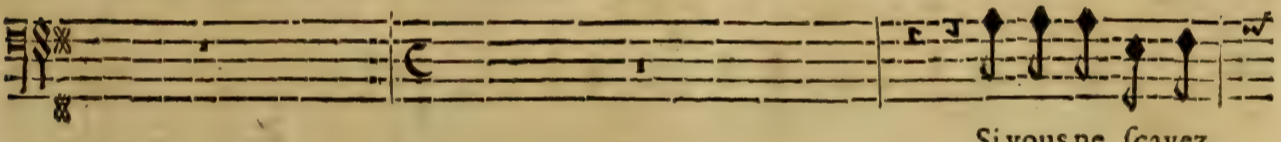
jour Impenetrable à l'Amour.



BASSE-CONTINUE.



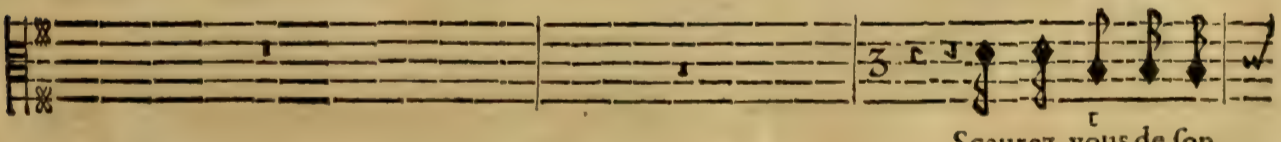
vous d'une ame si se- vere? Mon amour ne peut l'émouvoir.



Si vous ne sçavez



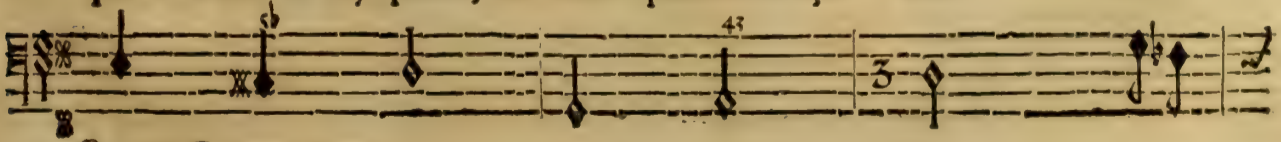
BASSE-CONTINUE.



Sçavez-vous de son



pas le secret de luy plaire, Un autre pourra le sçavoir.



BASSE-CONTINUE.

PROSERPINE,

cœur vaincre la résistance? Est-ce aux Enfers qu'on apprend ce secret?

On apprend aux En-

BASSE-CONTINUE. On apprend aux En-

BASSE-CONTINUE.

fers à garder le silence, Et l'on y sçait estre discret. La Nymphé que je

BASSE CONTINUE. fers à garder le silence, Et l'on y sçait estre discret. La Nymphé que je

BASSE-CONTINUE.

cherche avec soin vous évite, Pour la trouver il faut que je vous quitte.

BASSE-CONTINUE. cherche avec soin vous évite, Pour la trouver il faut que je vous quitte.

loux Que vostre sort est doux! L'Amour m'a fait ge- mir sous une dure

BASSE-CONTINUE.

chaîne? Mais quād je me plai- gnois de ses funestes coups, Je ne connoissois

BASSE-CONTINUE.

pas le plus cruel de tous. Un autre aime Are- thuse & ne craint point sa

BASSE-CONTINUE.

haine; Et je voy sur moy seul tomber tout son courroux. C'estoit peu du mal-

BASSE-CONTINUE.

heur d'aimer une inhumaine, Le bonheur d'un rival a redoublé ma peine. A-

BASSE-CONTINUE.

mants qui n'estes point ja- loux, Que vostre sort est doux!

BASSE-CONTINUE.

TRAGÉDIE.
SCÈNE IV.

Musical staff for Ritournelle, first system. Treble clef, 3/4 time signature. The staff contains a series of eighth and sixteenth notes, mostly descending in pitch.

RITOURNELLE.

Musical staff for Ritournelle, second system. Treble clef, 3/4 time signature. Continuation of the rhythmic pattern from the first system.

Musical staff for Basse-Continue, first system. Bass clef, 3/4 time signature. Features a series of eighth notes with some accidentals and a '4' marking above a note.

BASSE-CONTINUE.

Musical staff for Basse-Continue, second system. Bass clef, 3/4 time signature. Continuation of the bass line.

Musical staff for Basse-Continue, third system. Bass clef, 3/4 time signature. Continuation of the bass line.

Musical staff for Basse-Continue, fourth system. Bass clef, 3/4 time signature. Continuation of the bass line.

BASSE-CONTINUE.

ALPHE'E, ARETHUSE.

Musical staff for Arethuse. Bass clef, common time signature. The staff contains a few notes, mostly rests.

ARETHUSE.

Musical staff for Alphe'e. Bass clef, common time signature. The staff contains a series of eighth notes.

ALPHE'E.

INgrate, écoutez- moy, je ne veux plus me plaindre, Je ne vous diray

Musical staff for Basse-Continue, fifth system. Bass clef, common time signature. Continuation of the bass line.

BASSE-CONTINUE.

Musical staff for Basse-Continue, sixth system. Bass clef, common time signature. Continuation of the bass line.

Vous cessez de m'ai- mer, Je cesse de vous

Musical staff for Basse-Continue, seventh system. Bass clef, common time signature. Continuation of the bass line.

rien qui vous puisse allar- mer.

Musical staff for Basse-Continue, eighth system. Bass clef, common time signature. Continuation of the bass line.

BASSE-CONTINUE.

craindre.

Ascalaphe vous cherche icy, Bien-tost vo' le verrez pa- roistre, Arethuse peut-

BASSE-CONTINUE.

L'ai- mable Proserpine en vostre ame a fait

estre, Vous le cherchez au- si?

BASSE-CONTINUE.

naistre Une nouvelle ardeur; Si vous ne m'aimez pl' que vo' fert de connoistre Le secret de mon

BASSE-CONTINUE.

cœur? Si vo' ne m'aimez plus que vo' fert de connoistre Le se- cret de mon cœur?

Faut-il que vostre

BASSE-CONTINUE.

cœur à l'amour moins re- belle Recompense un a- mant sans éprouver sa

BASSE-CONTINUE.

foy, Si ce bien eust esté le prix du plus fi- delle, Ah! vo' sçavez cru-

BASSE-CONTINUE.

elle, Qu'il n'estoit deû qu'à moy. Si ce bien eust esté le prix du plus fi-

BASSE-CONTINUE.

delle, Ah! vous sçavez, cruelle, Qu'il n'estoit deû qu'à moy.

Vostre nouvelle

BASSE-CONTINUE.

PROSERPINE,

chaisne est si belle & si forte: Pourquoi songer encore à des liens rompus?

BASSE-CONTINUE.

Que vous importe Qu'un autre emporte, Un prix qui ne vous touche plus? Que vous im-

BASSE-CONTINUE.

porte Qu'un autre emporte, Un prix qui ne vous touche plus?

BASSE-CONTINUE.

soins de mon amour ex- trême, Vous m'avez osté tout espoir, Si je disois que je vous

BASSE-CONTINUE.

Vous avez fuy les

C'est une autre que
 aime, Vous m'osteriez encor le plaisir de vous voir, C'est un autre que

BASSE-CONTINUE.

moy qui regne dans vostre ame, Vous trouvez d'autres nœuds plus doux En vain, En
 moy qui regne dans vostre ame, Vous trouvez d'autres nœuds plus doux, En vain, En

BASSE-CONTINUE.

vain je veux cacher ma flame, Mon amour paroist trop dans mes transports ja-
 vain je veux cacher ma flame, Mon amour paroist trop dans mes transports ja-

BASSE-CONTINUE.

loux: Non, Non je ne puis aimer que vous. En vain, En vain je veux cacher ma
 loux: Non, Non, Non je ne puis aimer que vous. En vain, En vain je veux cacher ma

BASSE-CONTINUE.

PROSERPINE;

flame, Mon amour paroist trop dans mes transports jaloux: Non, Non je ne puis aymer que

flame, Mon amour paroist trop dans mes transports jaloux: Non,

BASSE-CONTINUE.

vous. Non, Non je ne puis aymer que vous. Non, Non je ne puis aymer que vous.

Non, Non, Non je ne puis aymer que vous. Nō, Non je ne puis aymer que vo. Nō, Nō je ne

BASSE-CONTINUE.

Non, Non, Non, Nō je ne puis aymer que vous.

puis aymer que vous. Nō, Nō je ne puis aymer que vous.

BASSE-CONTINUE.

TRAGEDIE
SCENE V.

103

ASCALAPHE, ARERTHUSE, ALPHEE,

ARERTHUSE.

ALPHEE.

ASCALAPHE.

Symphonie.

BASSE-CONTINUE.

Est-il vray que mon cœur soit en vostre puissance?

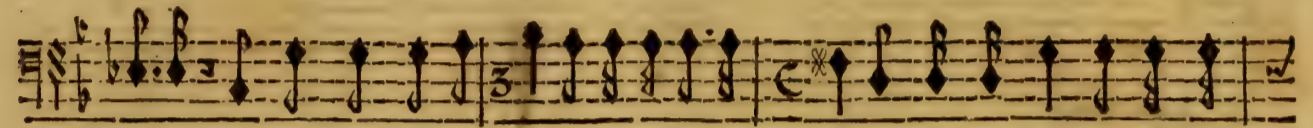
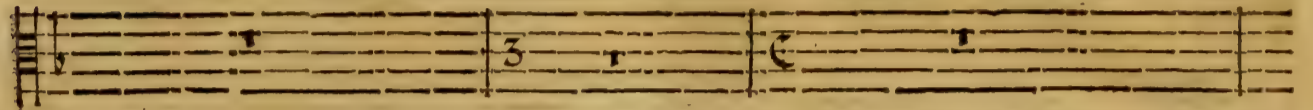
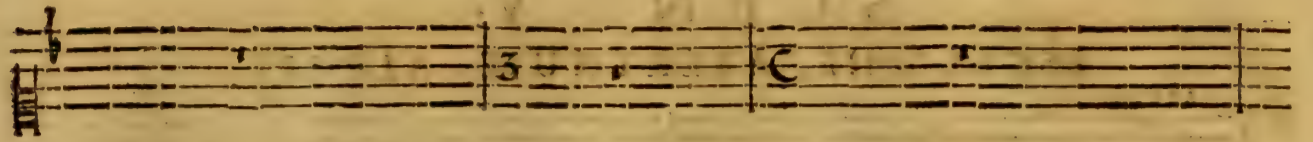
IE vous ayme sans espe-

BASSE-CONTINUE.

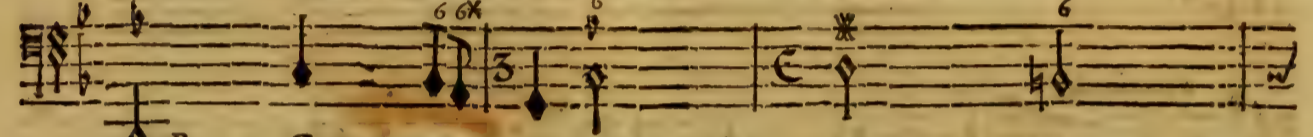
rance, J'ay voulu soulager mō mal, Par le chagrin de mō Rival. Dās les Enfers c'est ainsi qu'on en

BASSE-CONTINUE.

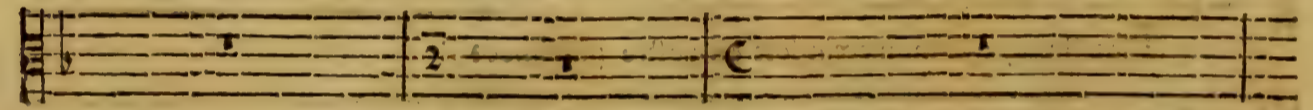
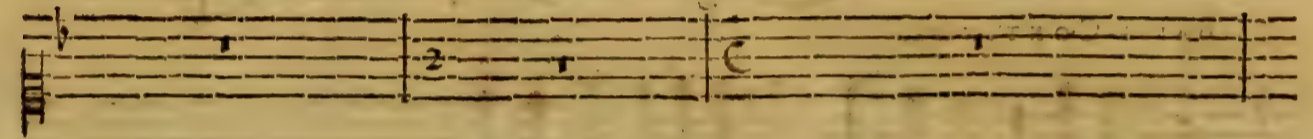
o



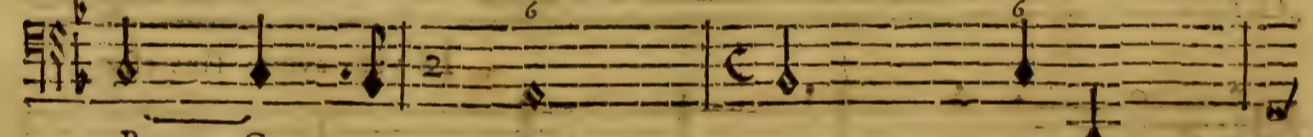
use: Mes maux n'ont pû trouver d'autre adoucissement, Pardonnez-moy, belle Arc-



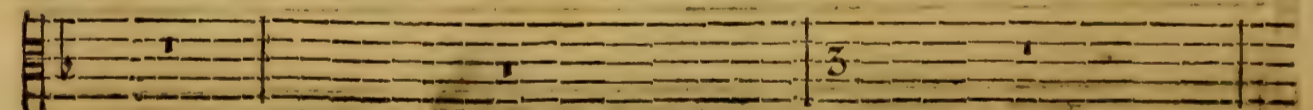
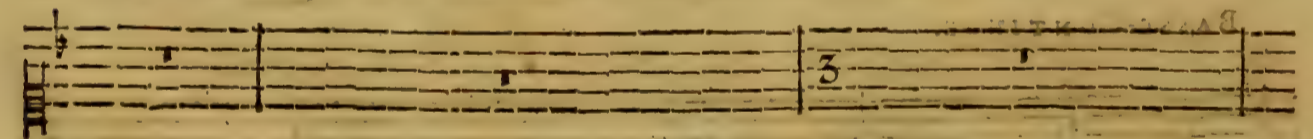
BASSE-CONTINUE.



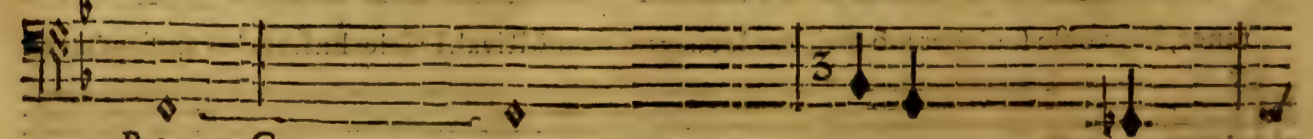
ruse, Je ne suis pas le seul qui se vante en ayant, De posséder un cœur qu'on luy re-



BASSE-CONTINUE.



fuse: Mais, Alphée aujourd'huy n'est plus tant rebu- té, Vous ne fuyez plus la pre-



BASSE-CONTINUE.

Musical staff for Violon, first system.

VIOLON.

Musical staff for Violon, second system.

VIOLON.

Musical staff for Basse-Continue, first system.

ment, Vous en faites mon tourment, Et j'en feray mon reme- de. Vous en faites mon tour-

Musical staff for Basse-Continue, second system.

BASSE-CONTINUE.

Musical staff for Violon, third system.

VIOLON.

Musical staff for Violon, fourth system.

VIOLON.

Musical staff for Basse-Continue, third system.

ment. Et j'en feray mon reme- de. Vous en faites mon tourment, Et j'en fe-

Musical staff for Basse-Continue, fourth system.

BASSE-CONTINUE.

Musical staff for Violon, fifth system.

VIOLON.

Musical staff for Violon, sixth system.

VIOLON.

Musical staff for Basse-Continue, fifth system.

ray mon reme- de.

Musical staff for Basse-Continue, sixth system.

BASSE-CONTINUE.

ARETHUSE.

Pour estre heureux il faut qu'on aime bien. il faut qu'on aime bien.

ALPHÉE.

Pour estre heureux il faut qu'on aime bien. il faut qu'on aime bien.

ASALAPHE.

Pour estre heureux il faut qu'on aime bien. il faut qu'on aime bien.

BASSE-CONTINUE.

Pour estre heureux il faut qu'on aime bien. il faut qu'on aime bien.

BASSE-CONTINUE.

Pour estre heureux il faut qu'on aime bien. il faut qu'on aime bien. Pour estre heu-

BASSE-CONTINUE.

Pour estre heureux il faut qu'on aime bien. il faut qu'on aime bien. Pour estre heu-

BASSE-CONTINUE.

qu'on n'aime rien. Pour estre heureux il faut qu'on n'aime rien. Pour estre heureux il

BASSE-CONTINUE.

reux il faut qu'on aime bien. il faut qu'on aime bien. il faut qu'on aime

BASSE-CONTINUE.

reux il faut qu'on aime bien. il faut qu'on aime bien. il faut qu'on aime

BASSE-CONTINUE.

faut qu'on n'aime rien. il faut qu'on n'aime rien. il faut il faut qu'on n'aime

BASSE-CONTINUE.

faut qu'on n'aime rien. il faut qu'on n'aime rien. il faut il faut qu'on n'aime

bien.

bien.

rien.

Mais Pluton va bien-tost r'entrer dās son em- pire, Il passe en ces lieux, il ad-

BASSE-CONTINUE.

mire, Les charmes d'un sejour si doux.

BASSE-CONTINUE.

SCENE VI.

PLUTON, ARETHUSE, ALPHE'E, ASCALAPHE.

ARETHUSE.

PLUTON

Demeurez, Arethuse, Al- phée éloignez-vous. Les efforts d'un Ge-

BASSE-CONTINUE.

The first system consists of two staves. The top staff is a lute part with a treble clef, a key signature of one flat, and a 2/4 time signature. It contains several measures with rests and some notes. The bottom staff is a vocal line with a soprano clef, a key signature of one flat, and a 2/4 time signature. It features a melodic line with various note values and rests.

ant qu'on croyoit acca- blé Ont fait encor fremir le Ciel, la Terre & l'Onde, Mon em-

The second system continues the musical notation from the first system, with a lute part on top and a vocal line on the bottom.

BASSE-CONTINUE.

The third system continues the musical notation, featuring a lute part and a vocal line.

pire s'en est troublé Jusqu'au centre du monde, Mon thronne en a tremblé; L'affreux Ty-

The fourth system continues the musical notation, featuring a lute part and a vocal line.

BASSE-CONTINUE.

The fifth system continues the musical notation, featuring a lute part and a vocal line.

phée avec sa vaine rage Trebuche en-fin d'as des gouffres sans fonds, L'éclat du

The sixth system continues the musical notation, featuring a lute part and a vocal line.

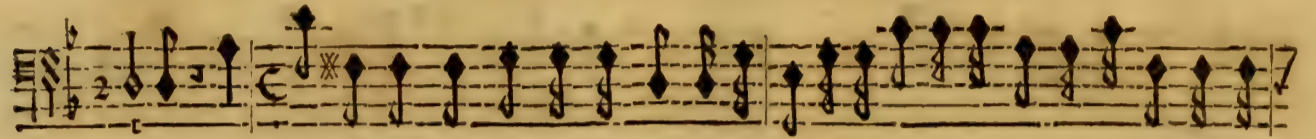
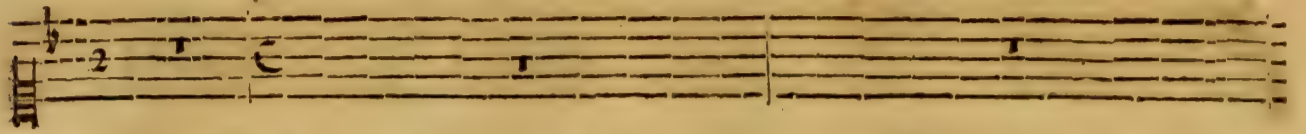
BASSE-CONTINUE.

The seventh system continues the musical notation, featuring a lute part and a vocal line.

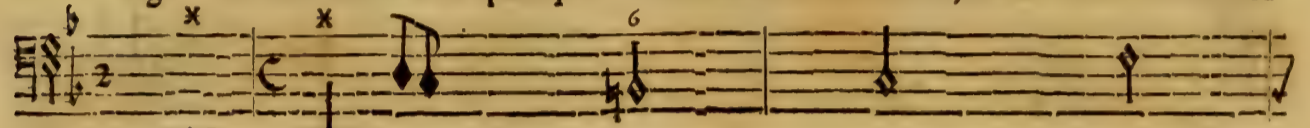
jour ne s'ouvre aucú pas- sage. Pour penetter les Royaumes profonds Qui nte s'ot échus en par-

The eighth system continues the musical notation, featuring a lute part and a vocal line.

BASSE-CONTINUE.



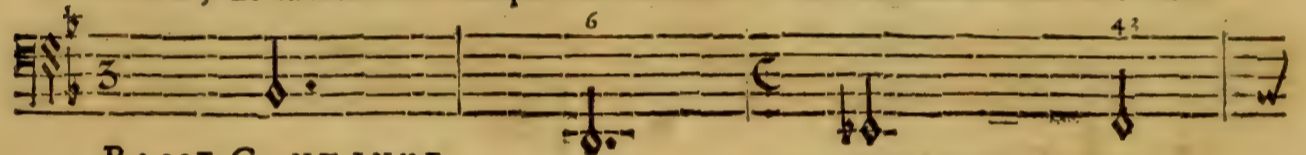
rage. Le Ciel ne craindra plus que ses fiers ennemis Se relevēt jamais de leur chute mor-



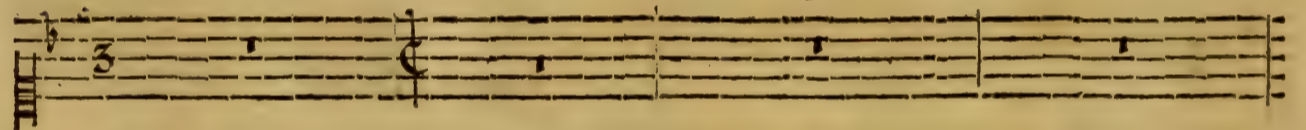
BASSE-CONTINUE.



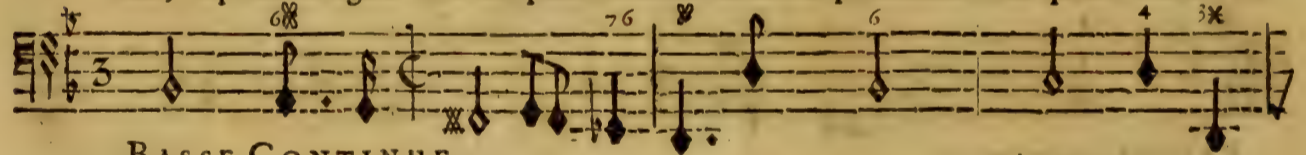
telle, Et du monde ébranlé par leur fureur re- belle Les fondemens sont r'afér-



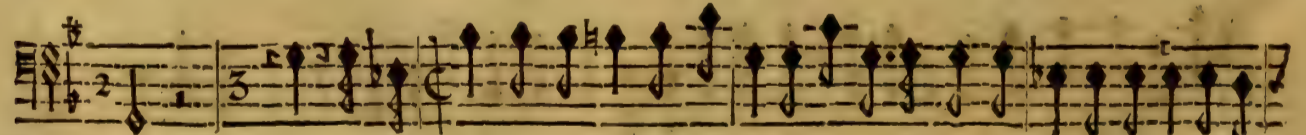
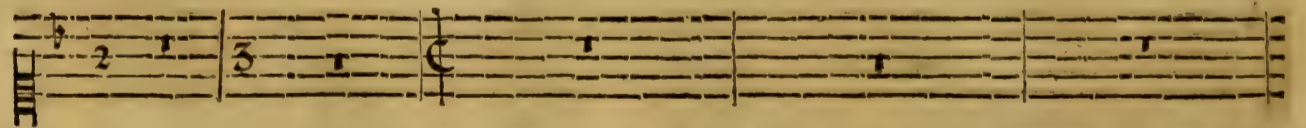
BASSE-CONTINUE.



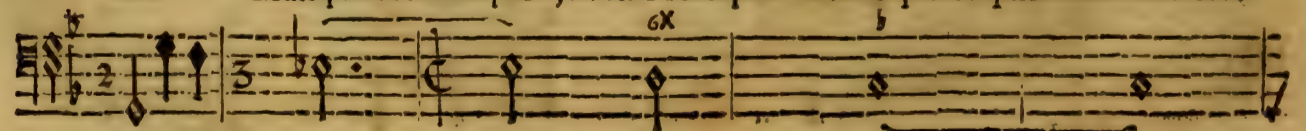
mis, Je puis faire gou- ster une paix eternelle aux Peuples sôûterrains que le sort m'a sôû-



BASSE-CONTINUE.



mis. Mais par vos soins puis-je voir Proserpine Avant que de quitter cēt aimable fe-



BASSE-CONTINUE.

Cette fiere beauté s'ob- stine A fuir les amans & l'amour. Dans l'inno-

jour.

BASSE-CONTINUE.

centre- pos de cette solitude Elle évite les Dieux De la terre & des Cieux; Ju-

BASSE-CONTINUE.

gez de son inquietude Si le Dieu des enfers paroït à ses yeux. Ju-

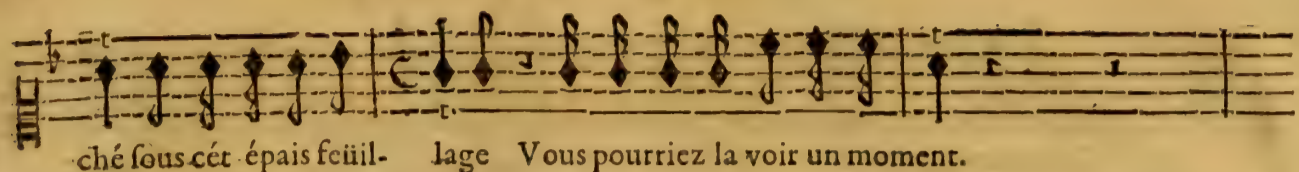
BASSE-CONTINUE.

gez, Jugez de son inquietude Si le Dieu des enfers paroït à ses yeux: Ca-

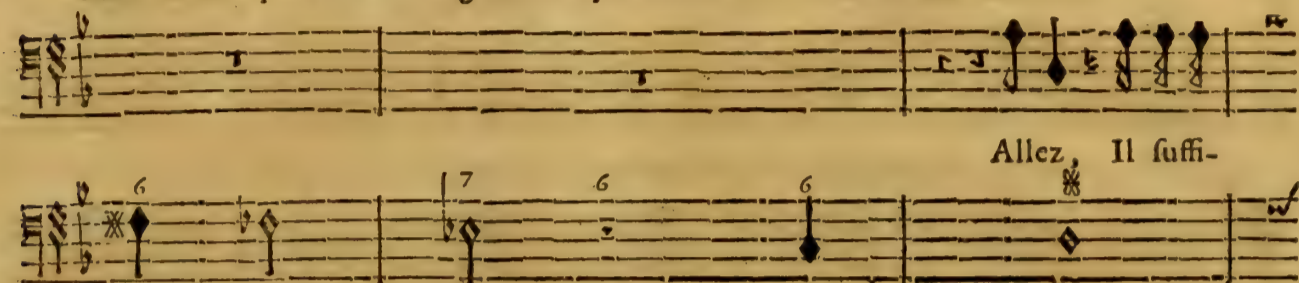
BASSE-CONTINUE.

P

PROSERPINE,



ché sous cét épais feüil- lage Vous pourriez la voir un moment.

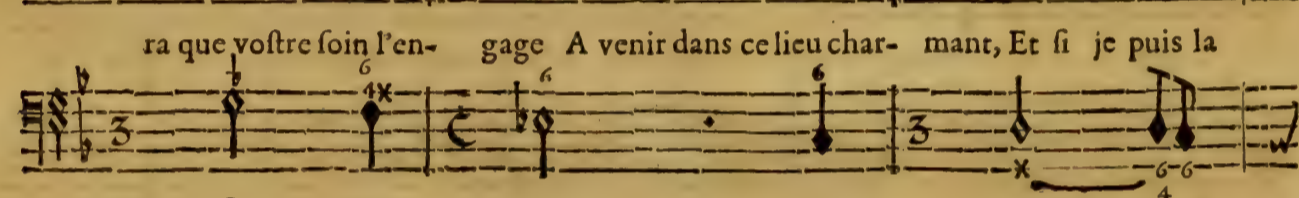


Allez, Il suffi-

BASSE-CONTINUE.



ra que vostre soin l'en- gage A venir dans ce lieu char- mant, Et si je puis la

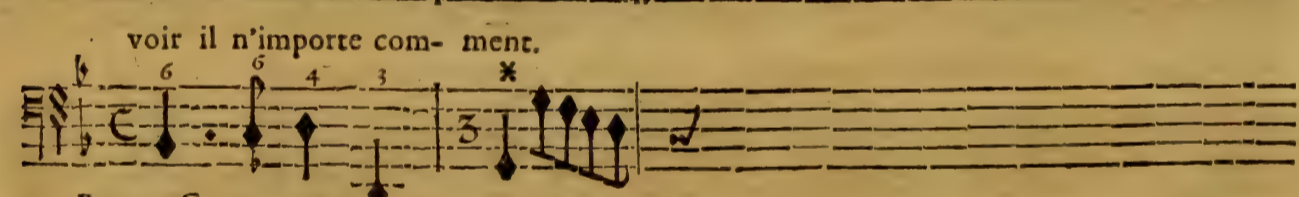


voir il n'importe com- ment.

BASSE-CONTINUE.



voir il n'importe com- ment.



voir il n'importe com- ment.

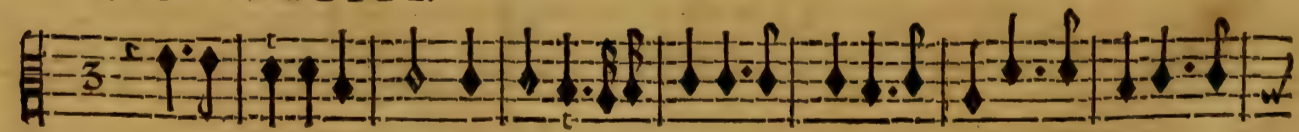
BASSE-CONTINUE.

SCENE VII.



voir il n'importe com- ment.

RITOURNELLE.

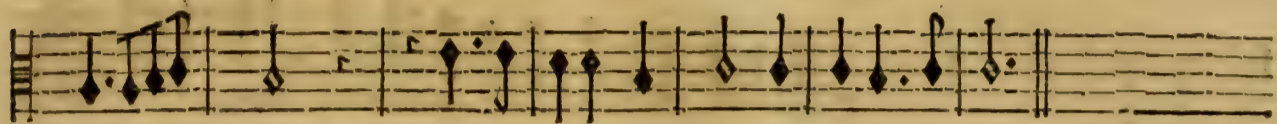


voir il n'importe com- ment.



voir il n'importe com- ment.

BASSE-CONTINUE.

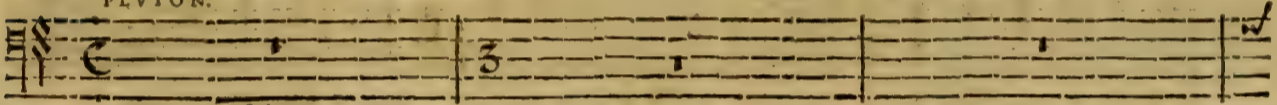


BASSE-CONTINUE.

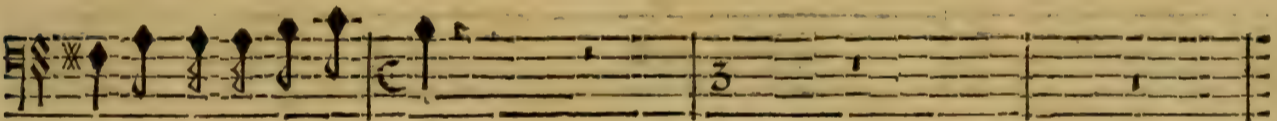
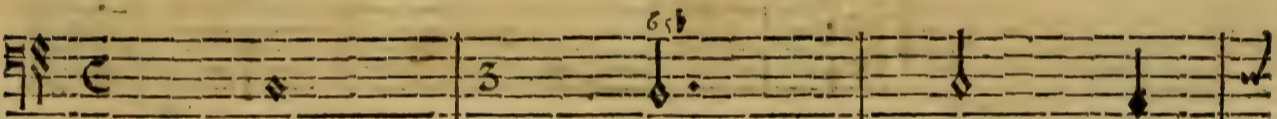
PLUTON, ASCALAPHE.



ASCALAPHE.
PLUTON. J'ay peine à conce- voir d'où vient le trouble extrême Où le cœur de Plu-



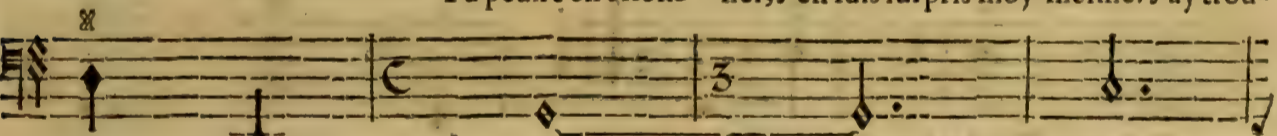
BASSE-CONTINUE.



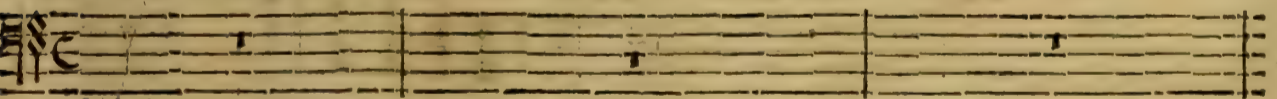
ton semble s'abandon- ner.



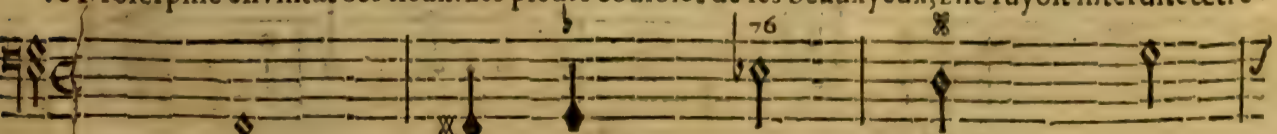
Tu peux t'en eston- ner, J'en suis surpris moy-mesme. J'ay trou-



BASSE-CONTINUE.



vé Proserpine envistât ces lieux. Les pleurs couloient de ses beaux yeux, Elle fuyoit interdite & tré-



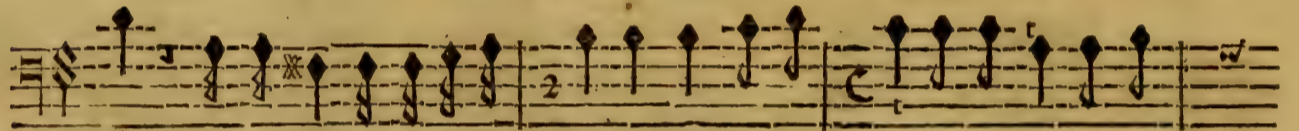
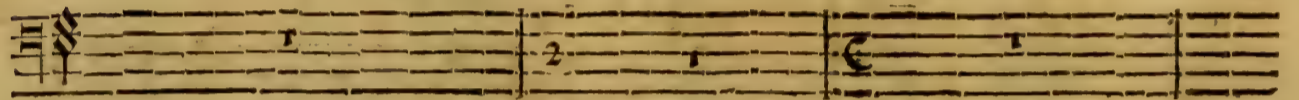
BASSE-CONTINUE.



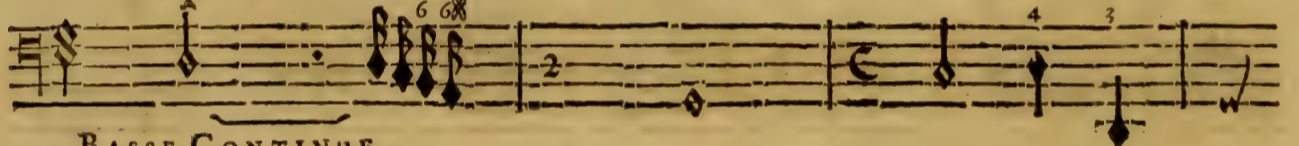
blante, Pour implorer l'assistance des Dieux, Elle tournoit ses regards vers les



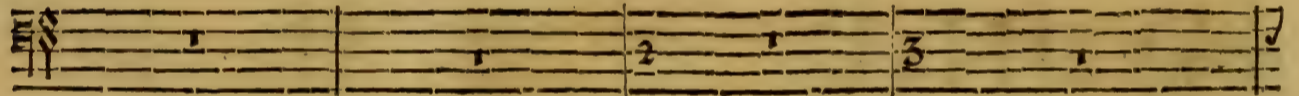
BASSE-CONTINUE.



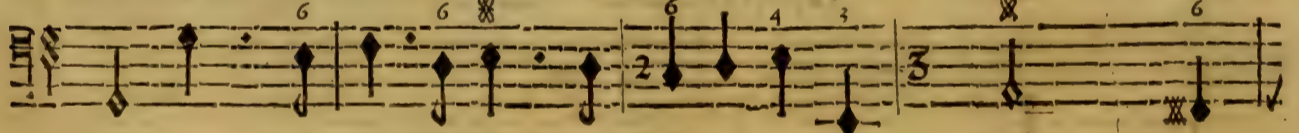
Cieux. Sa douleur & son épou- vante Rendoïer en- cor sa beauté plus tou-



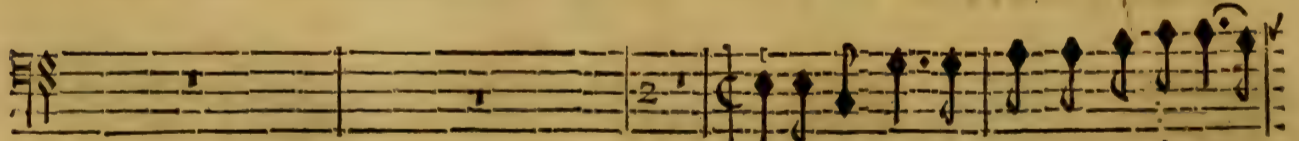
BASSE-CONTINUE.



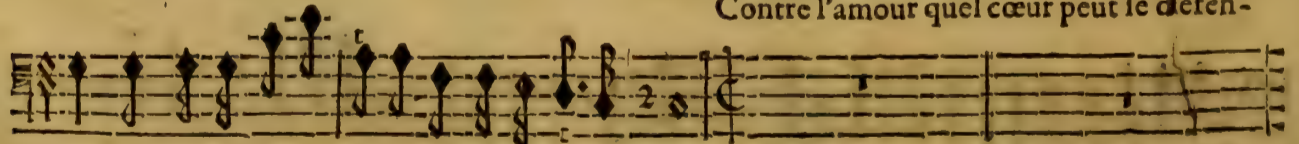
chante. Les accèts plaintifs de sa voix Ont é- meû mô cœur infle- xible, Qu'û cœur fier est trou-



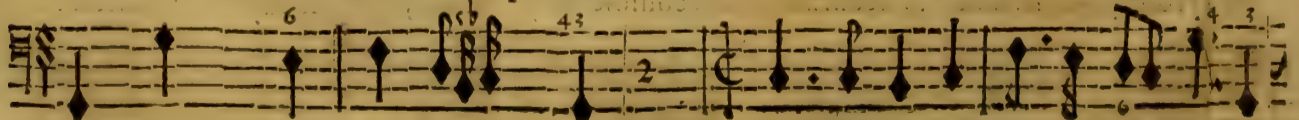
BASSE-CONTINUE.



Contre l'amour quel cœur peut se defen-



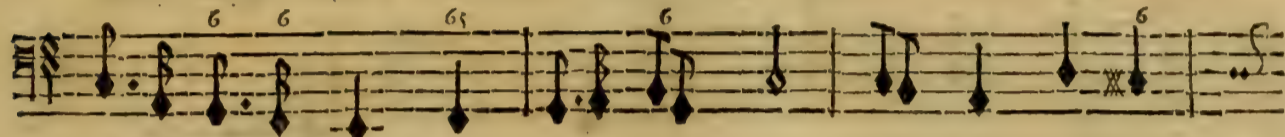
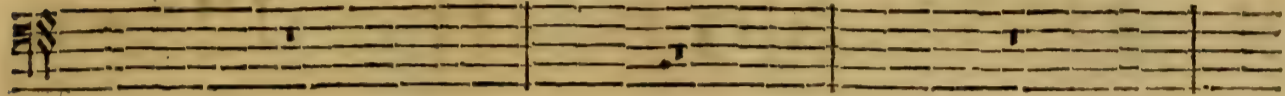
blé quand il deviét sensible Pour la premiere fois.



BASSE-CONTINUE.



dre? Le temps d'aimer n'est pas connu, Il faut l'attendre; Quand ce temps fatal est ve-



BASSE-CONTINUE.



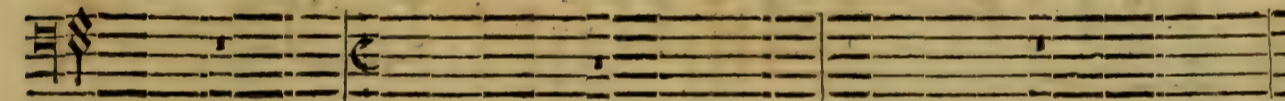
nu Il faut se rendre. Contre l'amour quel cœur peut se défendre?



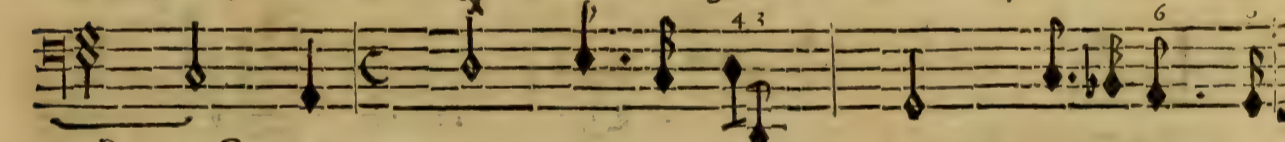
De ce Dieu si puis-



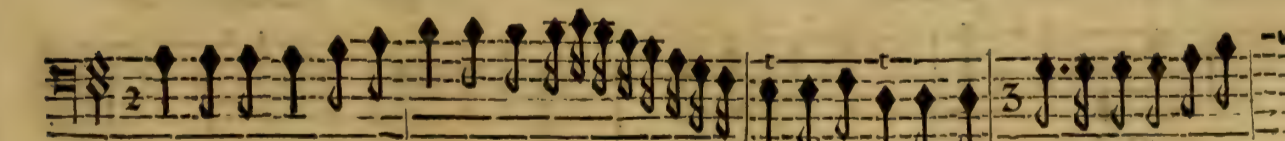
BASSE-CONTINUE.



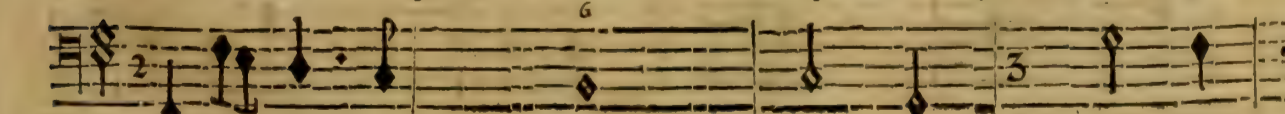
sant je méprisois les feux, J'éprouve enfin sa vengeance cruelle, Je l'ay veu, ce Dieu dange-



BASSE-CONTINUE.



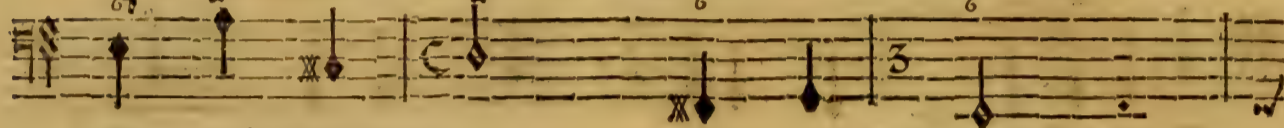
reux, Il suivoit Proserpine, il voloit après elle, J'ay veu de sa fatale



BASSE-CONTINUE.



main Partir un trait de flame, J'ay voulu l'éviter en vain, Le coup a pene-



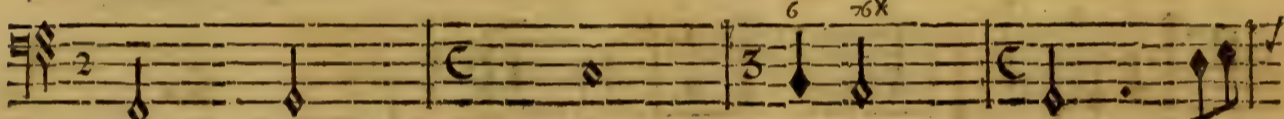
BASSE-CONTINUE.



L'amour a surmonté le maître des Enfers, Il n'a plus rien à



tré jusqu'au fonds de mon ame.



BASSE-CONTINUE.



vaincre après cette victoire, L'amour comblé de gloire Triom- phe de



L'amour comblé de gloire Triom- phe de



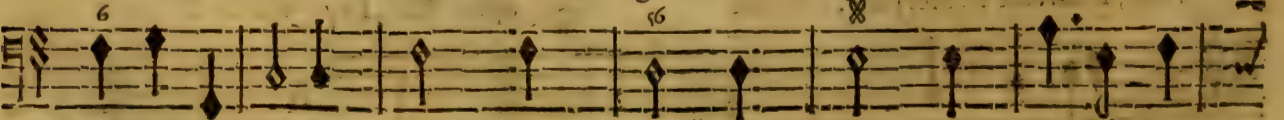
BASSE-CONTINUE.



tout l'Univers. Triom- phe Triomphe de

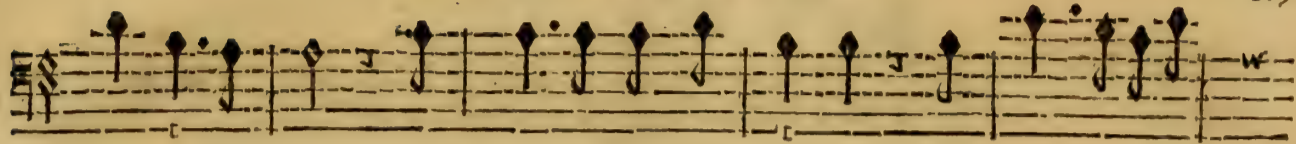


tout l'Univers. L'amour comblé de gloire Triomphe Triomphe de

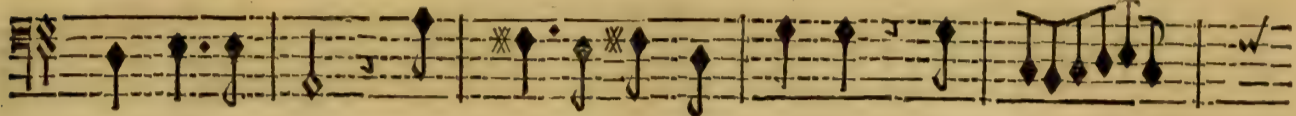


BASSE-CONTINUE.

TRAGÉDIE.



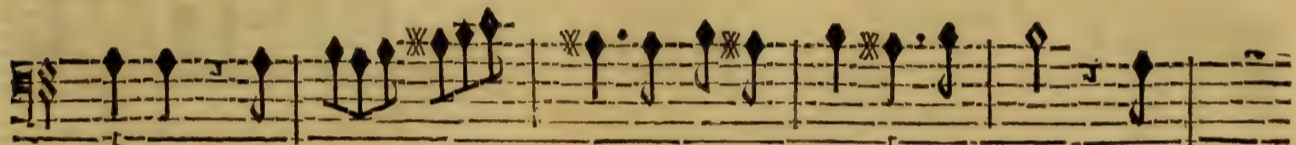
tout l'Uni- vers. L'amour comblé de gloire L'amour comblé de



tout l'Uni- vers. L'amour comblé de gloire Triom-



BASSE-CONTINUE.



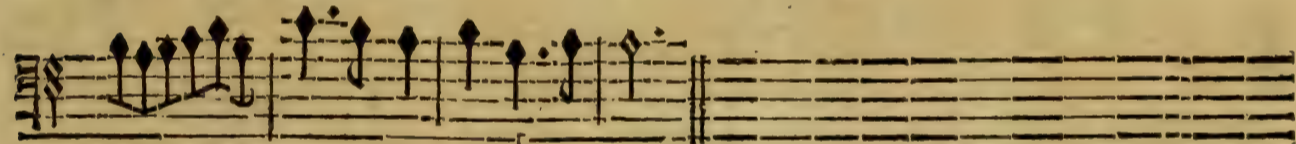
gloire Triom- phe de tout l'Uni- vers. Tri-



phe Tri- omphe de tout l'Uni- vers. Tri-



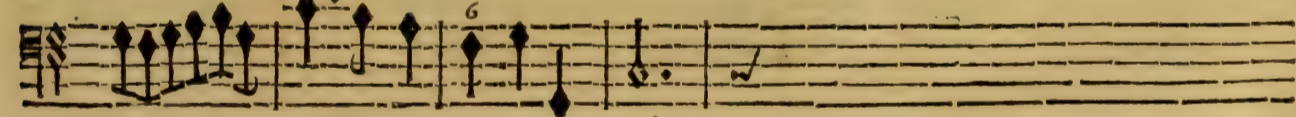
BASSE-CONTINUE.



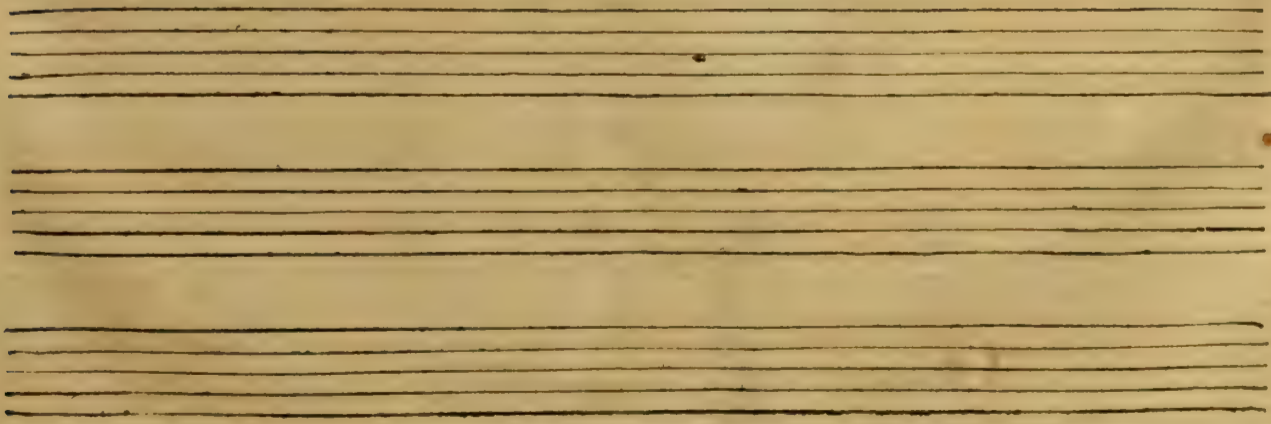
om- phe de tout l'Uni- vers.



om- phe de tout l'Uni- vers.



BASSE-CONTINUE.



PROSERPINE,
SCENE VIII.

PROSERPINE, CYANE, ARETHUSE, PLUTON, ASCALAPHE,
TROUPE DE NYMPHES.

CHOEUR DE NYMPHES.

Doucement.

Les beaux Jours & la Paix Sont revenus ensemble.

Doucement.

Les beaux Jours & la Paix Sont revenus ensemble.

Doucement.

Les beaux Jours & la Paix Sont revenus ensemble. LA Troupe des Nymphes s'af-

BASSE-CONTINUE.

Les beaux Jours & la

Les beaux Jours & la

semble, Retirons-nous sous ce feuillage épais, Les beaux Jours & la

BASSE-CONTINUE.

Paix Sont revenus ensemble, On ne voit plus de cœurs qui tremblent, Tout rit dans ces

Paix Sont revenus ensemble, On ne voit plus de cœurs qui tremblent, Tout rit dans ces

Paix Sont revenus ensemble, On ne voit plus de cœurs qui tremblent, Tout rit dans ces

BASSE-CONTINUE.

lieux pleins d'attraits, On ne voit plus de cœurs qui tremblent, Tout rit dās ces lieux pleins d'at-

lieux pleins d'attraits, On ne voit plus de cœurs qui tremblēt, Tout rit dās ces lieux pleins d'at-

lieux pleins d'attraits, On ne voit plus de cœurs qui tremblēt, Tout rit dās ces lieux pleins d'at-

BASSE-CONTINUE.

traits. Les beaux Jours & la Paix Sont revenus ensemble.

traits. Les beaux Jours & la Paix Sont revenus ensemble.

traits. Les beaux Jours & la Paix Sont revenus ensemble.

BASSE-CONTINUE.

p

PROSERPINE,
PREMIER AIR.

Violons. Hautbois. Violons.

Violons. Hautbois. Violons.

This system contains the first two staves of music. The top staff is for Violons and the middle staff is for Hautbois. Both are in 3/4 time. The music consists of eighth and sixteenth notes with some trills.

Violons. Hautbois. Violons.

Violons. Hautbois. Violons.

This system contains the third and fourth staves of music. The top staff is for Violons and the middle staff is for Hautbois. The music continues with similar rhythmic patterns.

Violons. Hautbois. Violons.

BASSE-CONTINUE.

This system contains the fifth and sixth staves of music. The top staff is for Violons and the middle staff is for Hautbois. The bottom staff is for Basse-Continue.

Hautbois. Violons.

Hautbois. Violons.

This system contains the seventh and eighth staves of music. The top staff is for Hautbois and the middle staff is for Violons. The music includes some trills and rests.

Hautbois. Violons.

This system contains the ninth and tenth staves of music. The top staff is for Hautbois and the middle staff is for Violons.

Hautbois. Violons.

BASSE-CONTINUE.

This system contains the eleventh and twelfth staves of music. The top staff is for Hautbois and the middle staff is for Violons. The bottom staff is for Basse-Continue.

Hautbois. Violons.
BASSE-CONTINUE.

Musical notation for Hautbois and Violons. The first staff is labeled 'HAUTBOIS.' and the second 'VIOLONS.' and 'HAUTBOIS.'. The notation includes various notes, rests, and dynamic markings such as 't'.

Musical notation for Violons. The staff contains several measures of music with notes and rests.

Musical notation for Hautbois, Basse-Continue, and Violons. The first staff is labeled 'HAUTBOIS.' and 'BASSE-CONTINUE.', and the second 'VIOLONS.' and 'HAUTBOIS.'. The notation includes various notes, rests, and dynamic markings such as 't'.

Musical notation for Violons and Hautbois. The first staff is labeled 'VIOLONS.' and 'HAUTBOIS.', and the second 'VIOLONS.' and 'HAUTBOIS.'. The notation includes various notes, rests, and dynamic markings such as 't'.

Musical notation for Violons. The staff contains several measures of music with notes and rests.

Musical notation for Basse-Continue, Violons, and Hautbois. The first staff is labeled 'BASSE-CONTINUE.', 'VIOLONS.', and 'HAUTBOIS.', and the second 'VIOLONS.'. The notation includes various notes, rests, and dynamic markings such as 't'.

PROSERPINE,

Musical staff for Hautbois and Violons. The staff is divided into two parts: Hautbois on the left and Violons on the right. The notation includes various notes, rests, and dynamic markings.

Musical staff for Hautbois and Violons. The staff is divided into two parts: Hautbois on the left and Violons on the right. The notation includes various notes, rests, and dynamic markings.

Musical staff for Hautbois and Violons. The staff is divided into two parts: Hautbois on the left and Violons on the right. The notation includes various notes, rests, and dynamic markings.

Musical staff for Hautbois and Violons. The staff is divided into two parts: Hautbois on the left and Violons on the right. The notation includes various notes, rests, and dynamic markings.

Musical staff for Hautbois and Violons. The staff is divided into two parts: Hautbois on the left and Violons on the right. The notation includes various notes, rests, and dynamic markings.

Musical staff for Basse-Continue, Hautbois, and Violons. The staff is divided into three parts: Basse-Continue on the left, Hautbois in the middle, and Violons on the right. The notation includes various notes, rests, and dynamic markings.

Musical staff for Hautbois, Violons, and Hautbois. The staff is divided into three parts: Hautbois on the left, Violons in the middle, and Hautbois on the right. The notation includes various notes, rests, and dynamic markings.

Musical staff for Hautbois, Violons, and Hautbois. The staff is divided into three parts: Hautbois on the left, Violons in the middle, and Hautbois on the right. The notation includes various notes, rests, and dynamic markings.

Musical staff for Hautbois, Violons, and Hautbois. The staff is divided into three parts: Hautbois on the left, Violons in the middle, and Hautbois on the right. The notation includes various notes, rests, and dynamic markings.

Musical staff for Hautbois, Violons, and Hautbois. The staff is divided into three parts: Hautbois on the left, Violons in the middle, and Hautbois on the right. The notation includes various notes, rests, and dynamic markings.

Musical staff for Hautbois, Violons, and Hautbois. The staff is divided into three parts: Hautbois on the left, Violons in the middle, and Hautbois on the right. The notation includes various notes, rests, and dynamic markings.

Musical staff for Basse-Continue, Hautbois, Violons, and Hautbois. The staff is divided into four parts: Basse-Continue on the left, Hautbois, Violons, and Hautbois on the right. The notation includes various notes, rests, and dynamic markings.

Musical staff for Basse-Continue, Hautbois, Violons, and Hautbois. The staff is divided into four parts: Basse-Continue on the left, Hautbois, Violons, and Hautbois on the right. The notation includes various notes, rests, and dynamic markings.

Violons.

Violons.

Violons.

Violons.

Violons.

VIOLONS.
BASSE-CONTINUE.

P R E M I E R A I R.

PROSERPINE.

Que nostre vie Doit faire envie: Le vray bon-heur Est de garder son cœur:

BASSE-CONTINUE.

Le jour n'éclaire Que pour nous plaire, Ces arbres verts Ont leur plus beau feuillage,

BASSE-CONTINUE.

Et mille oyseaux divers Dans ce bocage Imitent nos concerts Par leur ramage.

BASSE-CONTINUE.

PROSERPINE,

Que nostre vie Doit faire envie! Le vray bon-heur Est de garder son cœur.

BASSE-CONTINUE.

Tout s'interesse Dans nos desirs, Jamais l'Amour ne nous blesse, Les doux plai-

BASSE-CONTINUE.

firs Sont pour les cœurs sans foiblesse. Que nostre vie Doit faire envie!

BASSE-CONTINUE.

Le vray bon-heur Est de garder son cœur.

BASSE-CONTINUE.

CHOEUR DE NYMPHES.

Que nostre vie Doit faire envie! Le vray bonheur Est de garder son cœur. Pour no^d dé-

Que nostre vie Doit faire envie! Le vray bonheur Est de garder son cœur. Pour no^d dé-

Que nostre vie Doit faire envie! Le vray bonheur Est de garder son cœur. Pour no^d dé-

BASSE-CONTINUE.

fendre D'un a-mour tendre Avec fierté Nous avons pris les armes; Nos biens n'ont

fendre D'un a-mour tendre Avec fierté Nous avons pris les armes; Nos biens n'ont

fendre D'un amour rendre Avec fierté Nous avons pris les armes; Nos biens n'ont

BASSE-CONTINUE.

point coûté De tristes larmes, La liberté N'a jamais que des charmes. Que nostre vie

point coûté De tristes larmes, La liberté N'a jamais que des charmes. Que nostre vie

point coûté De tristes larmes, La liberté N'a jamais que des charmes. Que nostre vie

BASSE-CONTINUE.

Doit faire envie! Le vray bonheur Est de garder son cœur.

Doit faire envie! Le vray bonheur Est de garder son cœur.

Doit faire envie! Le vray bonheur Est de garder son cœur.

On reprend l'Air cy-devant.

BASSE-CONTINUE.

Suite de la B. Continuë.

PROSERPINE,
SECOND AIR.

PROSERPINE. *f* *Tutti.*

BElles fleurs, charmant ombrage, Il ne faut aimer que vous, On ne trouve rien de
Quand un cœur est trop sensible Rien ne peut le rendre heureux, D'as les plus aimables

On ne trouve rien de
Dans les plus aimables

On ne trouve rien de
Dans les plus aimables

BASSE-CONTINUE.

PROSERPINE. *f*

doux Quand on est dans l'esclavage: Belles fleurs, charmant ombrage, Il ne faut aimer que
nœuds On n'a point de bien paisible: Quand un cœur est trop sensible Rien ne peut le rendre heu-

doux Quand on est dans l'esclavage:
nœuds On n'a point de bien paisible:

doux Quand on est dans l'esclavage:
nœuds On n'a point de bien paisible:

BASSE-CONTINUE.



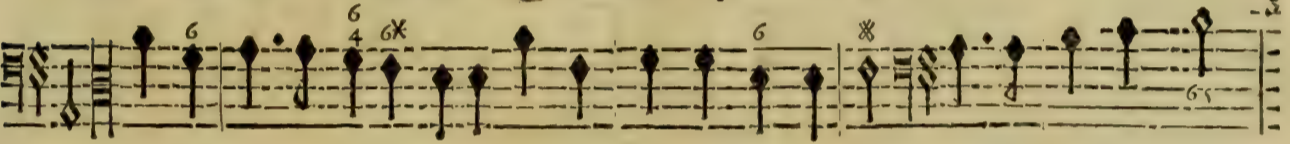
vous. Les amans n'ont en partage Que l'agueurs, que soins jaloux. Belles fleurs, charmant om-
reux. C'est toujours un mal terrible Que l'ardeur des pl^o beaux feux. Quand un cœur est trop sen-



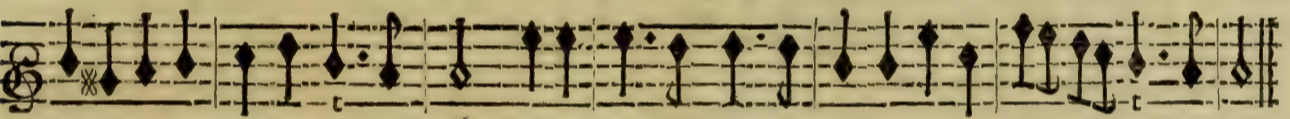
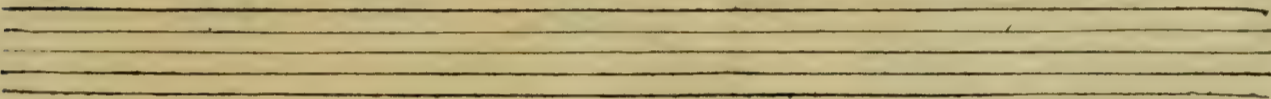
Les amans n'ont en partage Que l'agueurs, que soins jaloux.
C'est toujours un mal terrible Que l'ardeur des pl^o beaux feux.



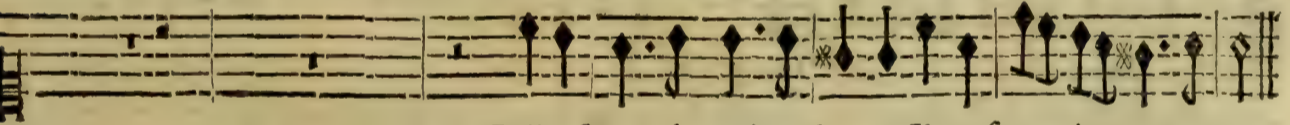
Les amans n'ont en partage Que l'agueurs, que soins jaloux.
C'est toujours un mal terrible Que l'ardeur des plus beaux feux.



BASSE-CONTINUE.



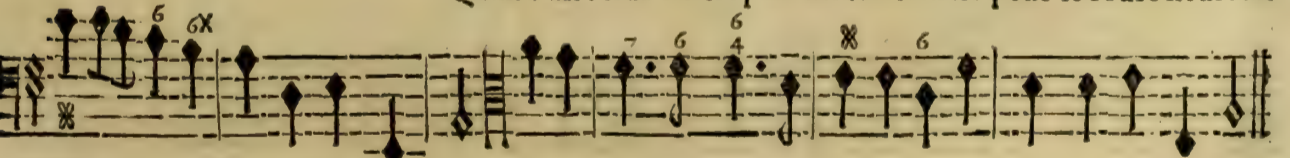
brage, Il ne faut aimer que vous. Belles fleurs, charmât ombrage, Il ne faut ai-mer que vous.
sible Rié ne peut le rédre heureux. Quand un cœur est trop sensible Rié ne peut le rédre heureux.



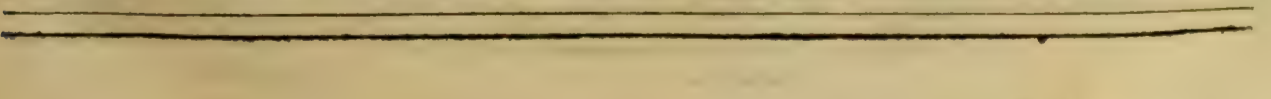
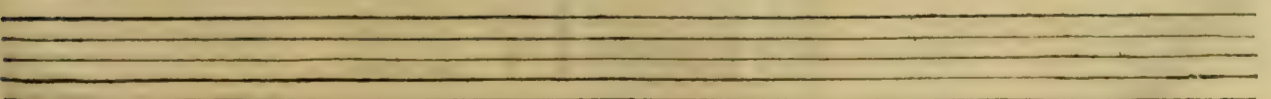
Belles fleurs, charmât ombrage, Il ne faut ai-mer que vous.
Quand un cœur est trop sensible Rien ne peut le rédre heureux.



Belles fleurs, charmât ombrage, Il ne faut aimer que vous.
Quand un cœur est trop sensible Rien ne peut le rédre heureux



BASSE-CONTINUE.



PROSERPINE,
SECOND AIR.

Violons. This staff contains the first system of music for the Violons, starting with a treble clef, a 2/4 time signature, and a key signature of one flat. It features a melodic line with various note values and rests.

VIOLONS.

Violons. This staff contains the second system of music for the Violons, continuing the melodic line from the first system.

VIOLONS.

Violons. This staff contains the third system of music for the Violons, including some dynamic markings like 'f' and 'mf'.

Violons. This staff contains the fourth system of music for the Violons.

Violons. This staff contains the fifth system of music for the Violons.

Violons. Basse-Continue. This staff contains the sixth system of music, with the Violons part on the upper staff and the Basse-Continue part on the lower staff.

VIOLONS.
BASSE-CONTINUE.

Hautbois. Violons. Hautbois. This staff contains the seventh system of music, with three parts: Hautbois (upper), Violons (middle), and Hautbois (lower).

HAUTBOIS.

VIOLONS.

HAUTBOIS.

Hautbois. Violons. Hautbois. This staff contains the eighth system of music, with three parts: Hautbois (upper), Violons (middle), and Hautbois (lower).

HAUTBOIS.

VIOLONS.

HAUTBOIS.

Hautbois. This staff contains the ninth system of music for the Hautbois part.

Hautbois. This staff contains the tenth system of music for the Hautbois part.

Hautbois. This staff contains the eleventh system of music for the Hautbois part.

Hautbois. Basse-Continue. Hautbois. This staff contains the twelfth system of music, with three parts: Hautbois (upper), Basse-Continue (middle), and Hautbois (lower).

HAUTBOIS.

VIOLONS.

HAUT-BOIS.

BASSE CONTINUE.

TRAGÉDIE.

Musical staff for Violons, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and accidentals.

VIOLONS.

Musical staff for Violons, identical in notation to the first staff, featuring a treble clef and a key signature of one sharp.

VIOLONS.

Musical staff for Violons, identical in notation to the previous staves, featuring a treble clef and a key signature of one sharp.

Musical staff for Violons, identical in notation to the previous staves, featuring a treble clef and a key signature of one sharp.

Musical staff for Violons, identical in notation to the previous staves, featuring a treble clef and a key signature of one sharp.

Musical staff for Violons and Basse-Continue, featuring a bass clef and a key signature of one sharp. The notation includes various rhythmic values and accidentals.

VIOLONS.
BASSE-CONTINUE.

Musical staff for Hautbois and Violons, featuring a treble clef and a key signature of one sharp. The notation includes various rhythmic values and accidentals.

HAUTBOIS.

VIOLONS.

HAUTBOIS.

Musical staff for Hautbois and Violons, featuring a treble clef and a key signature of one sharp. The notation includes various rhythmic values and accidentals.

HAUTBOIS.

VIOLONS.

HAUTBOIS.

Musical staff for Violons, featuring a treble clef and a key signature of one sharp. The notation includes various rhythmic values and accidentals.

Musical staff for Violons, featuring a treble clef and a key signature of one sharp. The notation includes various rhythmic values and accidentals.

Musical staff for Violons, featuring a treble clef and a key signature of one sharp. The notation includes various rhythmic values and accidentals.

Musical staff for Hautbois, Violons, and Basse-Continue, featuring a bass clef and a key signature of one sharp. The notation includes various rhythmic values and accidentals.

HAUTBOIS.
BASSE-CONTINUE.

VIOLONS.

HAUTBOIS.

VIOLONS.

VIOLONS.

VIOLONS.
BASSE-CONTINUE.

On reprend le second Couplet de la Gavotte de Proserpine. Puis le second Air des Violons. En suite Proserpine reprend son premier Air, Que nostre vic, &c. page 125. & les Violons rejoüent le premier Air; & après l'on prend ce qui suit.

PROSERPINE

Nous reverrons bien-tost Cerés dans ces beaux lieux, Il faut luy preparer des Guirlandes nou-

BASSE-CONTINUE.

velles, Separons-nous, voyons qui sçait le mieux Assortir des fleurs les plus bel- les.

BASSE-CONTINUE.

TRAGÉDIE.

CHOEUR.

Voyons qui sçait le mieux assortir les fleurs les plus belles. Voyons qui sçait le mieux affor-

Voyons qui sçait le mieux assortir les fleurs les plus belles. Voyons qui sçait le mieux affor-

Voyons qui sçait le mieux assortir les fleurs les plus belles. Voyons qui sçait le mieux affor-

Voyons qui sçait le mieux assortir les fleurs les plus belles. Voyons qui sçait le mieux affor-

BASSE-CONTINUE.

tir les fleurs les plus bel- les.

tir les fleurs les plus bel- les.

tir les fleurs les plus bel- les.

tir les fleurs les plus bel- les.

BASSE-CONTINUE.

HAUTBOIS.

BASSE-CONTINUE.

HAUTBOIS.

HAUTBOIS.

HAUTBOIS.

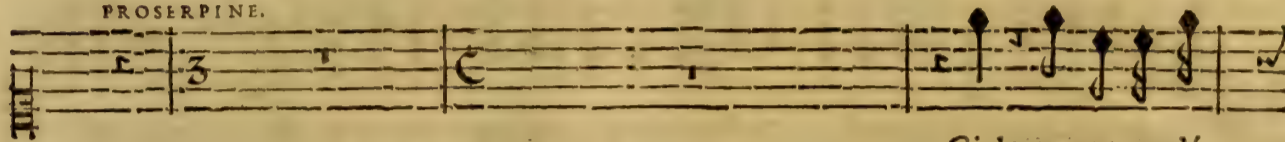
HAUTBOIS.

BASSE-CONTINUE.

PROSERPINE,
SCENE IX.

PLUTON, PROSERPINE, CYANE, ASCALAPHE,
TROUPE DE DIVINITEZ DES ENFERS.

PROSERPINE.



Ciel! prenez ma dé-

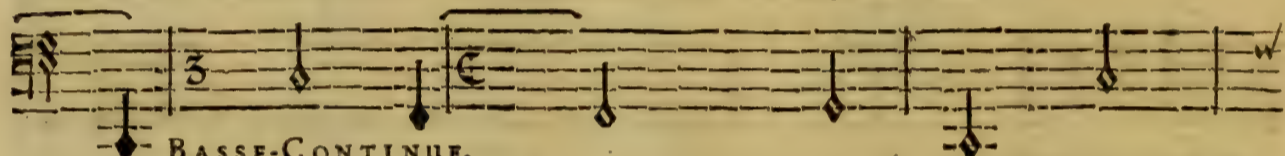
CYANE.



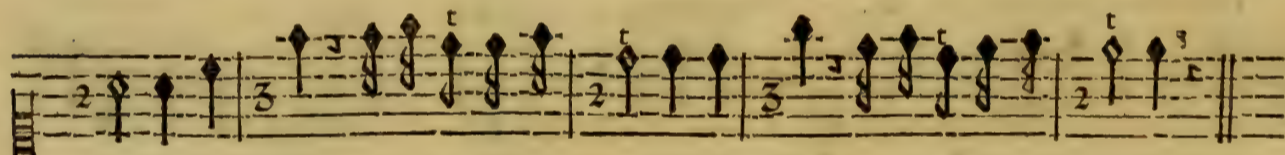
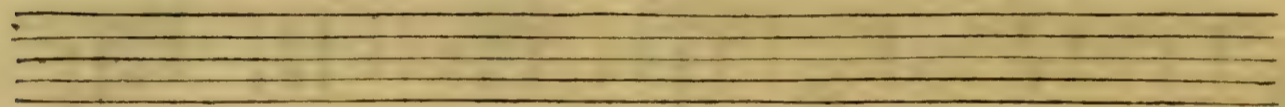
PLUTON.



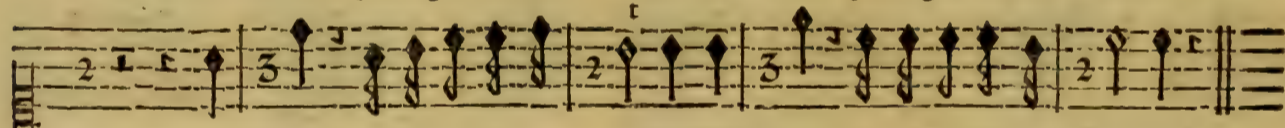
INfer- nales Divinitez, Secondez mon amour, Sor- tez.



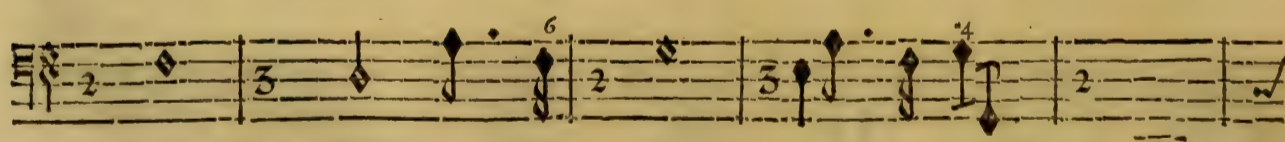
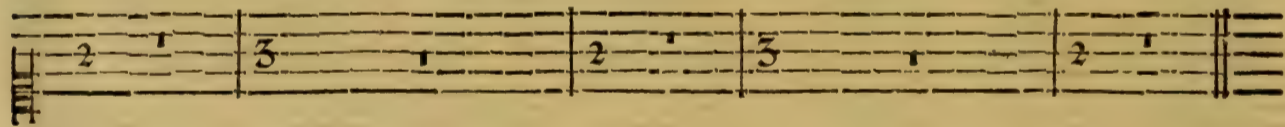
BASSE-CONTINUE.



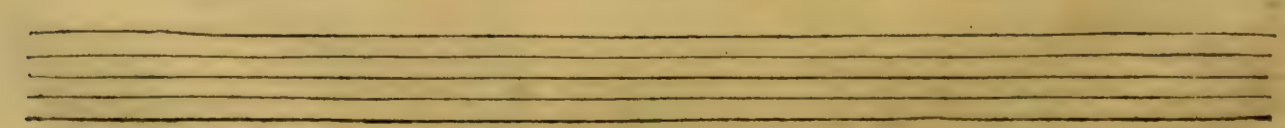
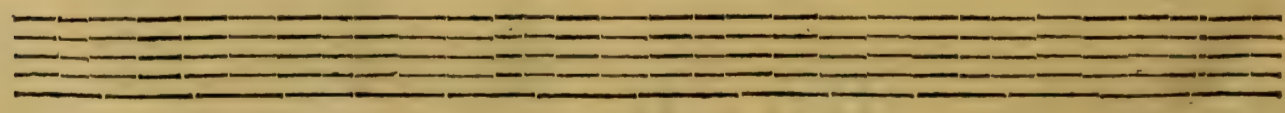
fence! O Ciel! protegez l'inno- cence. O Ciel! protegez l'inno- cence.



O Ciel! protegez l'inno- cence. O Ciel! protegez l'inno- cence.



BASSE-CONTINUE.



TRAGÉDIE.

CHOEUR DES DIVINITÉZ DES ENFERS.

First musical staff of the chorus, featuring a treble clef, a 3/4 time signature, and a key signature of one flat. The melody consists of eighth and sixteenth notes.

Proserpine ne craignez pas, Un Dieu charmé de vos appas.

Second musical staff of the chorus, identical in notation to the first.

Proserpine ne craignez pas, Un Dieu charmé de vos appas.

Third musical staff of the chorus, identical in notation to the first.

Proserpine ne craignez pas, Un Dieu charmé de vos appas.

Fourth musical staff of the chorus, identical in notation to the first.

Proserpine ne craignez pas, un Dieu charmé de vos appas.

Fifth musical staff of the chorus, identical in notation to the first.

BASSE-CONTINUE.

Two empty musical staves for the basso continuo part.

First musical staff of the second chorus, identical in notation to the first.

Proserpine ne craignez pas, Un Dieu charmé de vos ap-

Second musical staff of the second chorus, identical in notation to the first.

Proserpine ne craignez pas, Un Dieu charmé de vos ap-

Third musical staff of the second chorus, identical in notation to the first.

Proserpine ne craignez pas, Un Dieu charmé de vos ap-

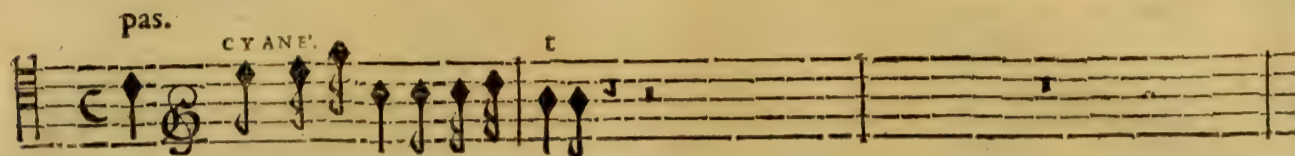
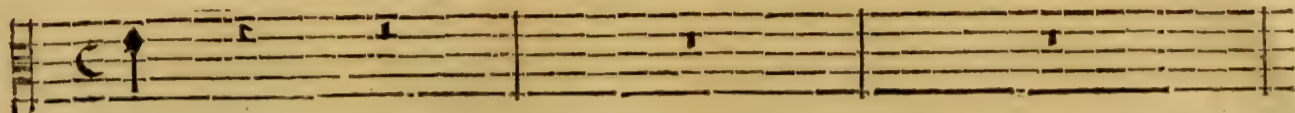
Fourth musical staff of the second chorus, identical in notation to the first.

Proserpine ne craignez pas, Un Dieu charmé de vos ap-

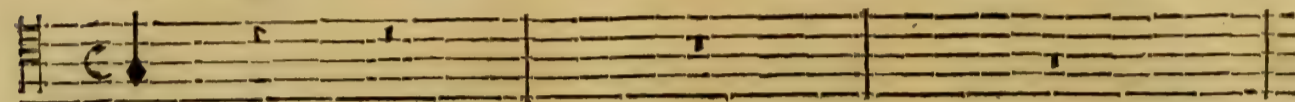
Fifth musical staff of the second chorus, identical in notation to the first.

BASSE-CONTINUE.

Two empty musical staves for the basso continuo part.



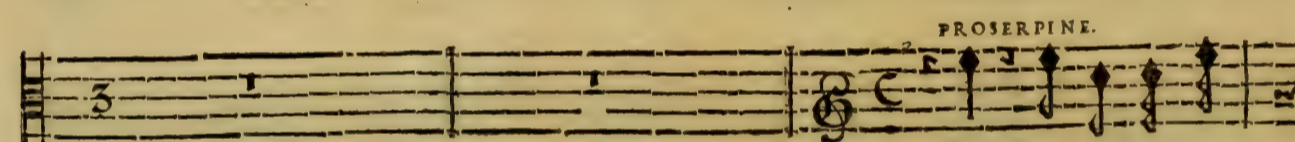
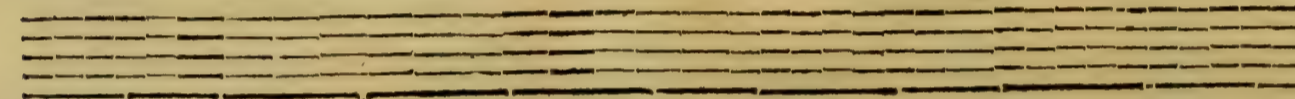
pas. Quelle barbare violence?



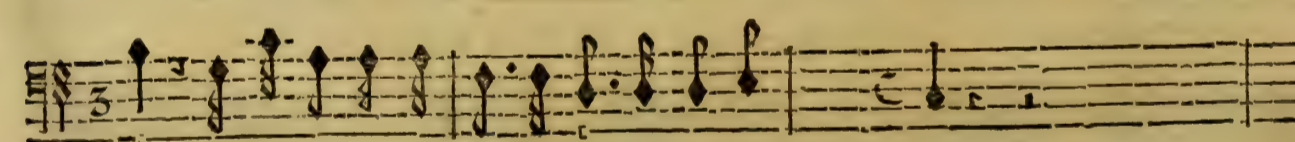
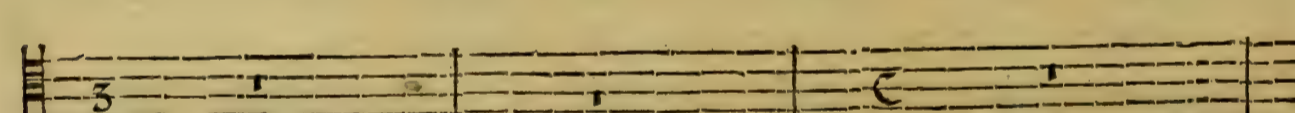
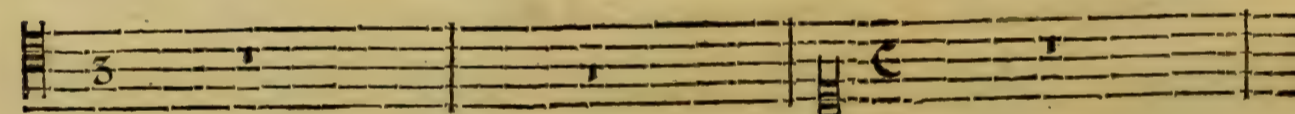
pas. Nymphes, crains ma vengeance, Sur peine de perdre la



BASSE-CONTINUE.



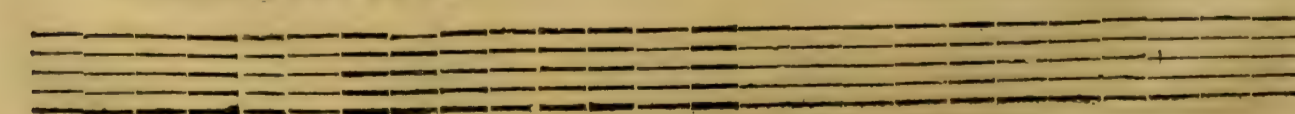
Ciel! prenez ma def-

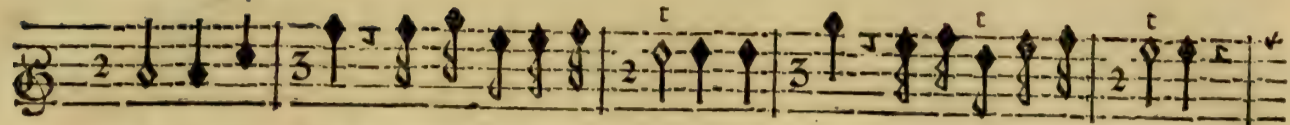


voix, Garde toy de parler de tout ce que tu vois.



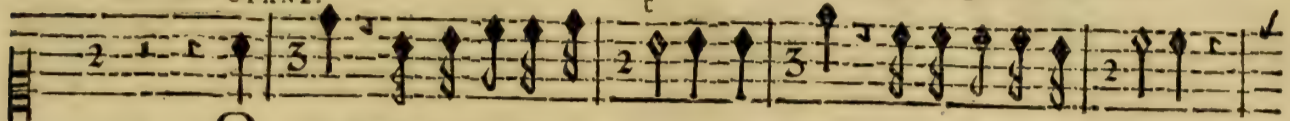
BASSE-CONTINUE.



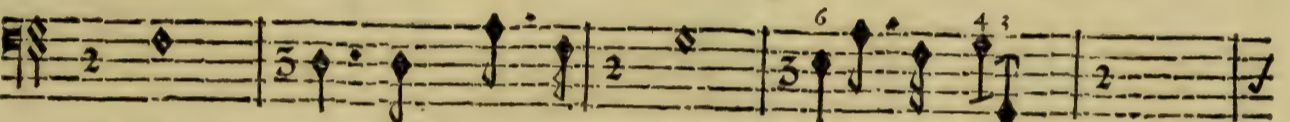
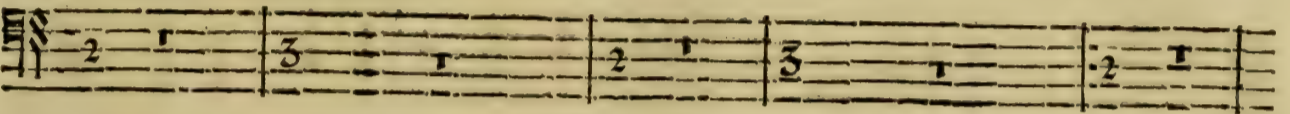
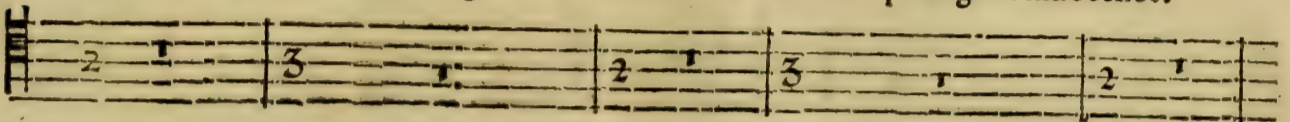


fense. O Ciel! protegez l'innocence. O Ciel! protegez l'innocence.

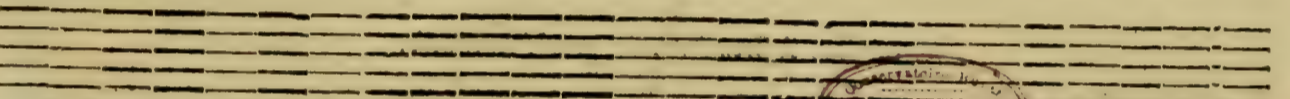
CYANE.



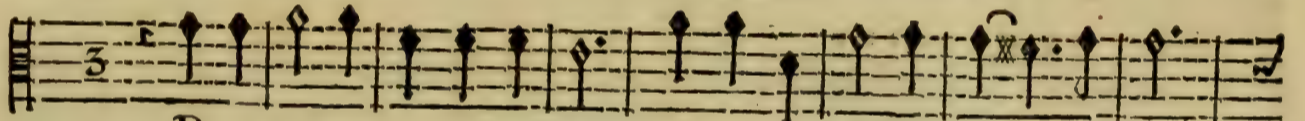
O Ciel! protegez l'innocence. O Ciel! protegez l'innocence.



BASSE-CONTINUE.



CHOEUR.



PROserpine ne craignez pas, Un Dieu charmé de vos appas.



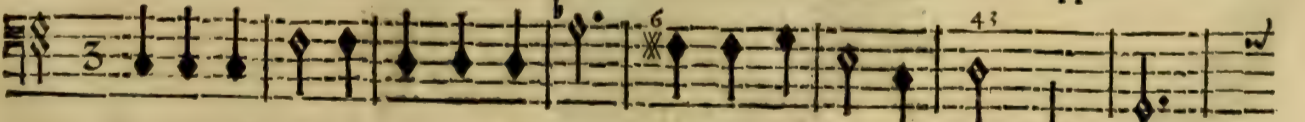
PROserpine ne craignez pas, Un Dieu charmé de vos appas.



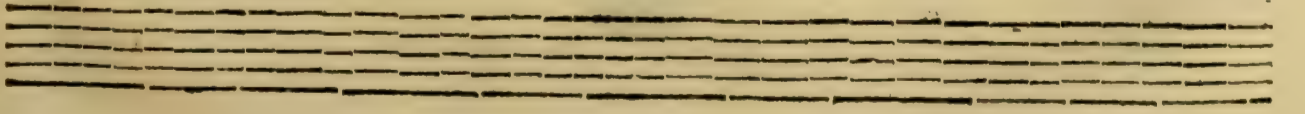
PROserpine ne craignez pas, Un Dieu charmé de vos appas.



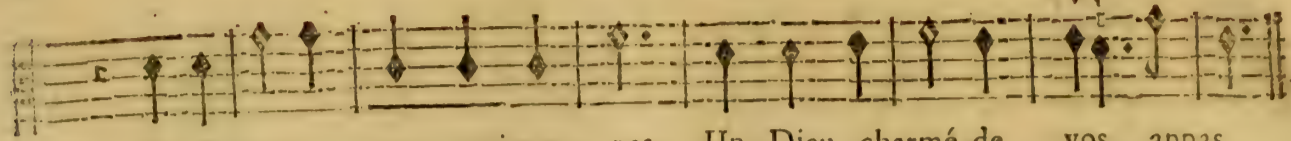
PROserpine ne craignez pas, un Dieu charmé de vos appas.



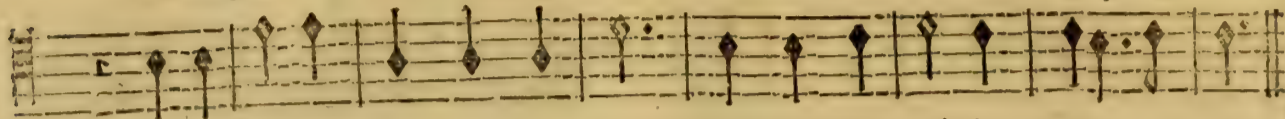
BASSE-CONTINUE.



PROSERPINE,



Proserpine ne craignez pas, Un Dieu charmé de vos appas.



Proserpine ne craignez pas, Un Dieu charmé de vos appas.



Proserpine ne craignez pas, Un Dieu charmé de vos appas.

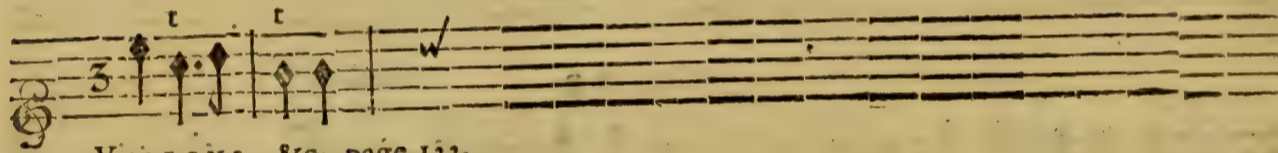


Proserpine ne craignez pas, Un Dieu charmé de vos appas.



BASSE-CONTINUE.

On joue le premier Air pour l'Entr'acte.



VIOLONS. &c. page 122.

FIN DU SECOND ACTE.

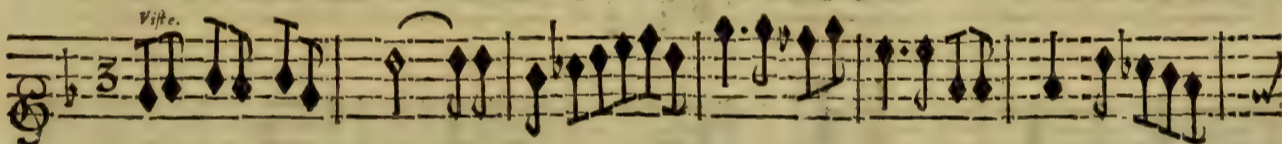
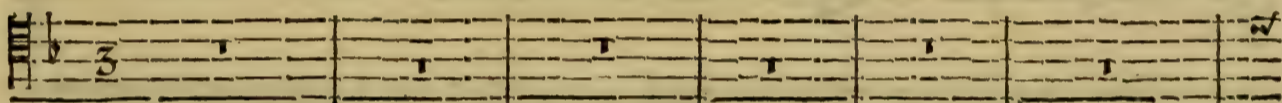
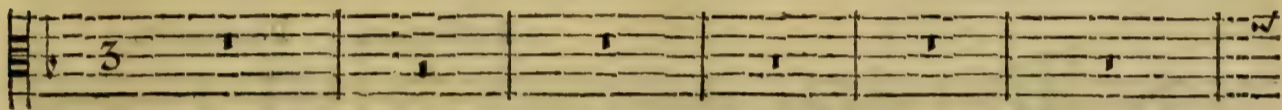
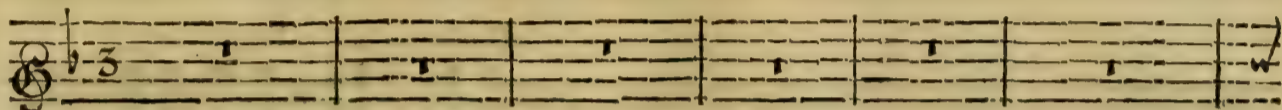




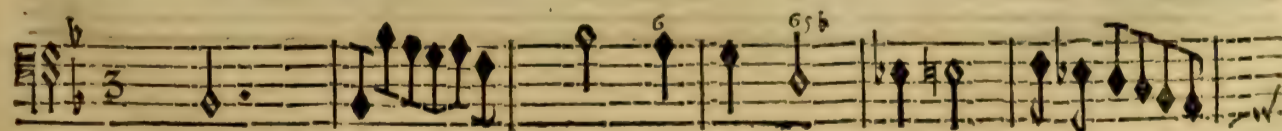
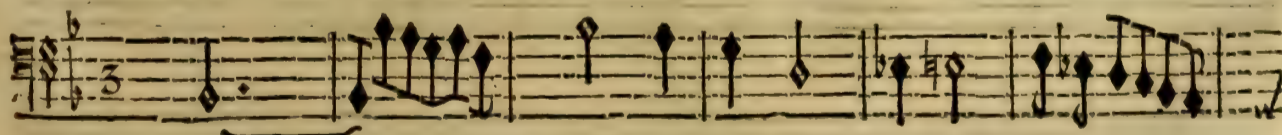
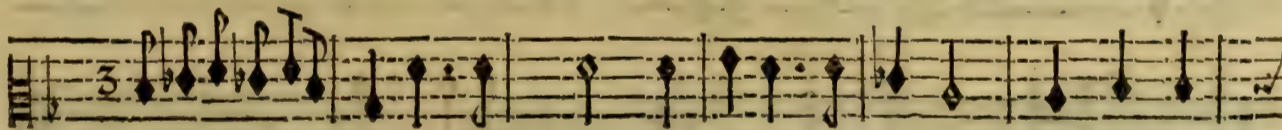
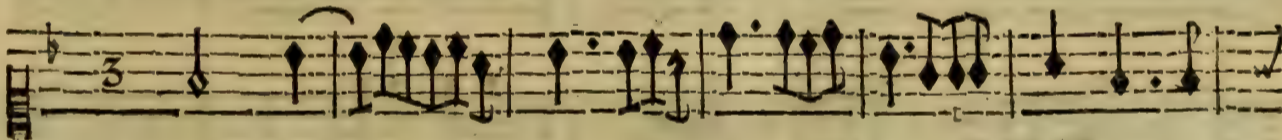
ACTE TROISIEME

SCENE PREMIERE.

ALPHE'E, ARETHUSE, CRINISE, TROUPE DE NYMPHES
ET DE DIEUX DES BOIS.



VIOLONS.



BASSE-CONTINUE.

PROSERPINE,

fort

Proserpine, Proserpine,

fort. *doux.*

Proserpine, Proserpine,

fort. *doux.*

Proserpine, Proserpine,

fort. *doux.*

Proserpine, Proserpine,

fort. *doux.*

fort. *doux.*

fort. *doux.*

fort. *doux.*

fort. *doux.*

fort. *doux.*

BASSE-CONTINUE.

fort. répondez-nous. *doux.* répondez-nous. *fort.* Proserpine, *doux.* Proserpine, *fort.* répondez-nous.

fort. répondez-nous, *doux.* répondez-nous. *fort.* Proserpine, *doux.* Proserpine, *fort.* répondez-nous.

fort. répondez-nous, *doux.* répondez-nous. *fort.* Proserpine, *doux.* Proserpine, *fort.* répondez-nous.

fort. répondez-nous. *doux.* répondez-nous. *fort.* Proserpine, *doux.* Proserpine, *fort.* répondez-nous.

fort. répondez-nous. *doux.* répondez-nous. *fort.* Proserpine, *doux.* Proserpine, *fort.* répondez-nous.

BASSE-CONTINUE.

doux. *fort.* *doux.*

répondez-nous. Helas! .ij. en quels lieux estes-vous? Helas! en quels lieux estes-

doux. *fort.* *doux.*

répondeznous. Helas! .ij. en quels lieux estes-vous? Helas! en quels lieux estes-

doux. *fort.* *doux.*

répondez-nous. Helas! .ij. en quels lieux estes-vous? Helas! en quels lieux estes-

doux. *fort.* *doux.*

répondez-nous. Helas! .ij. en quels lieux estes-vous? Helas! en quels lieux estes-

7 6 4 4

BASSE-CONTINUE.

T R A G E D I E.

Fort. *Doux.* *Fort.*



vous? Helas! Helas! en quels lieux estes-vous? en quels lieux estes-vous? O! O! dis-



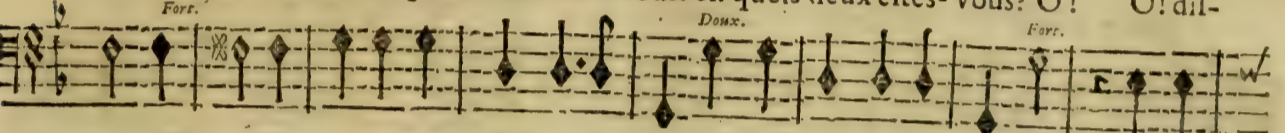
vous? Helas! Helas! en quels lieux estes-vous? en quels lieux estes-vous? O! O! dis-

Fort. *Doux.* *Fort.*



vous? Helas! Helas! en quels lieux estes-vous? en quels lieux estes-vous? O! O! dis-

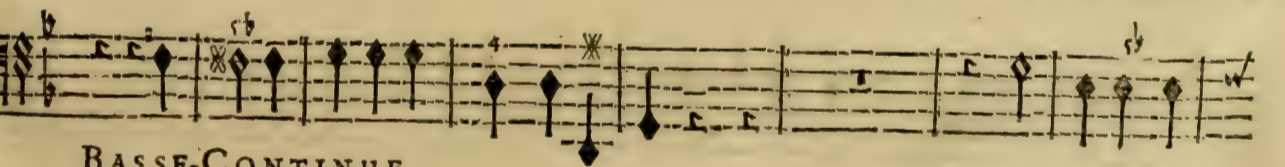
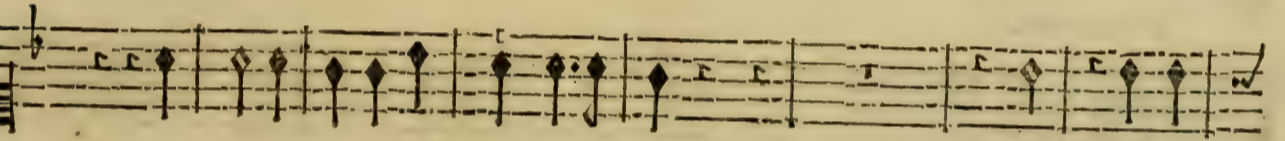
Fort. *Doux.* *Fort.*



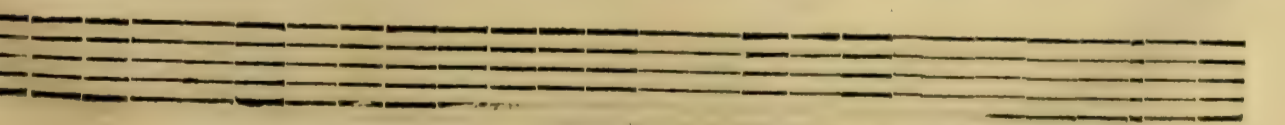
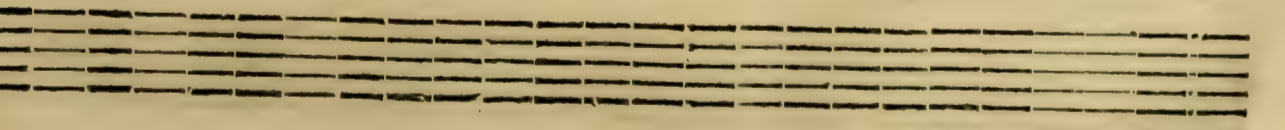
vous? Helas! Helas! en quels lieux estes-vous? en quels lieux estes-vous? O! O! dis-



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

grace cruelle? O! disgrace cruelle? O! O! disgrace cruelle? O! O! dif-

grace cruelle? O! disgrace cruelle? O! O! disgrace cruelle? O! O! dif-

grace cruelle? O! disgrace cruelle! O! O! disgrace cruelle? O! O! dif-

grace cruelle? O! disgrace cruelle! O! O! disgrace cruelle? O! O! dif-

grace cruelle? O! disgrace cruelle! O! O! disgrace cruelle? O! O! dif-

VIOLONS.

BASSE-CONTINUE.

grace cruelle! O disgrâce cruelle! L'Echo fidelle, Au fonds des bois, Répond

grace cruelle! O disgrâce cruelle! L'Echo fidelle, Au fonds des bois, Répond

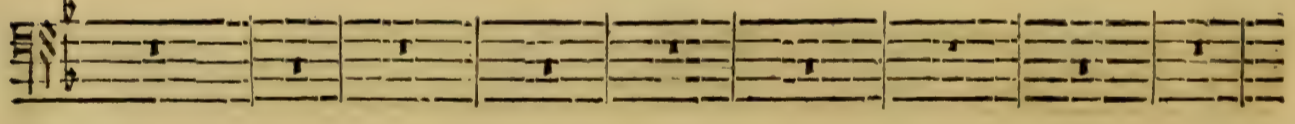
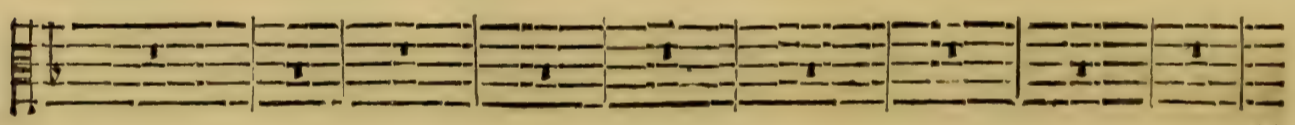
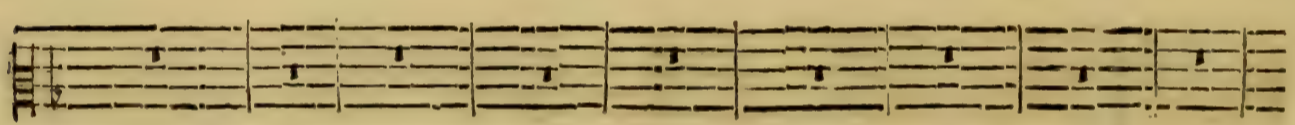
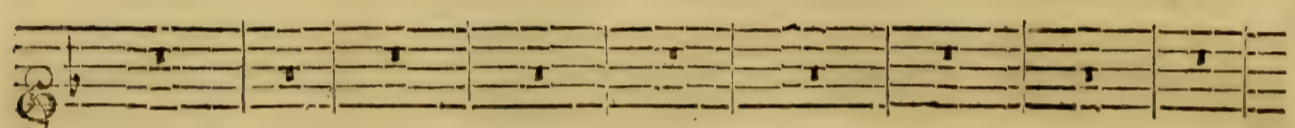
grace cruelle! O disgrâce cruelle! L'Echo fidelle, Au fonds des bois, Répond

grace cruelle! O disgrâce cruelle!

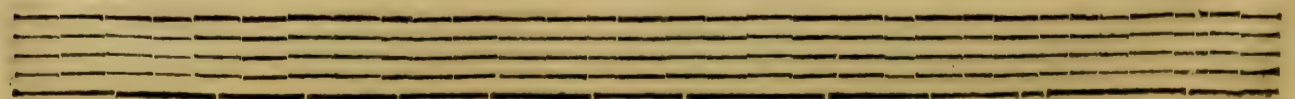
VIOLONS.

BASSE-CONTINUE.

PROSERPINE,

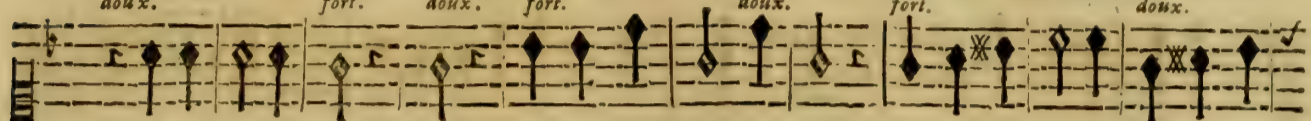


BASSE-CONTINUE.





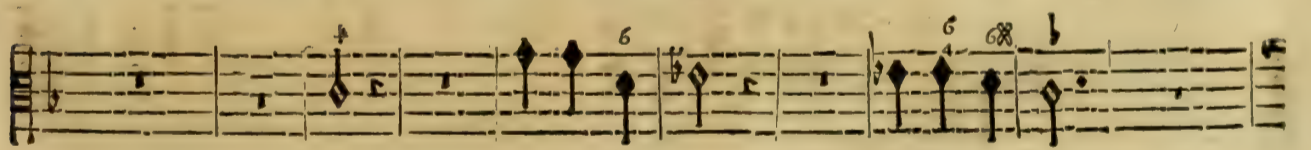
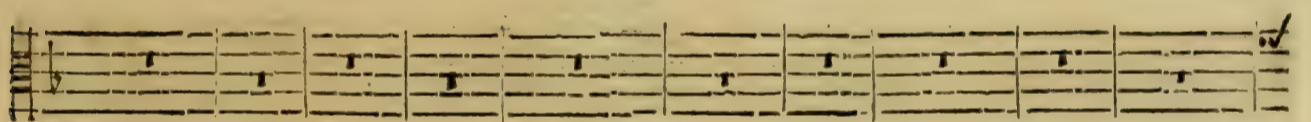
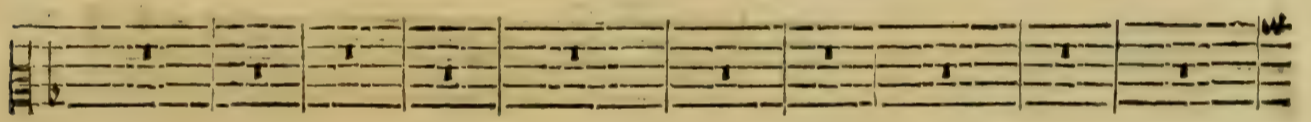
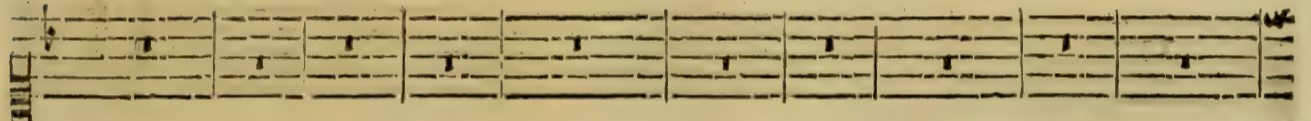
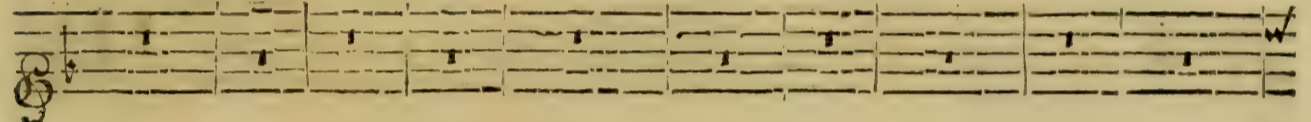
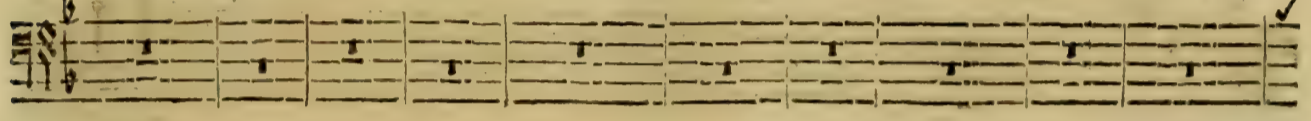
Proserpine, Ah! Ah! faut-il qu'en vain en vain on vous appelle, on vous ap-



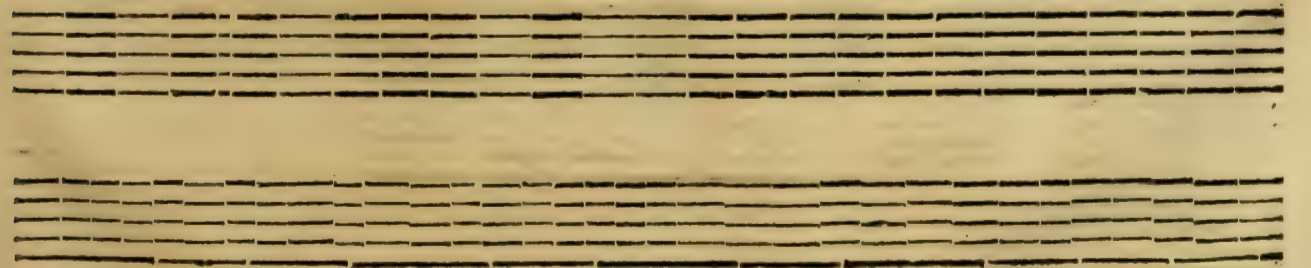
Proserpine, Ah! Ah! faut-il qu'en vain en vain on vous appelle? on vous ap-



Proserpine, Ah! Ah! faut-il qu'en vain en vain on vous appelle? on vous ap-



BASSE-CONTINUE.



PROSERPINE,

pelle? faut-il qu'en vain en vain on vous appelle? on vous appelle? Proser-

pelle? faut-il qu'en vain en vain on vous appelle? on vous appelle? Proser-

pelle? faut-il qu'en vain en vain on vous appelle? on vous appelle? Proser-

Proser-

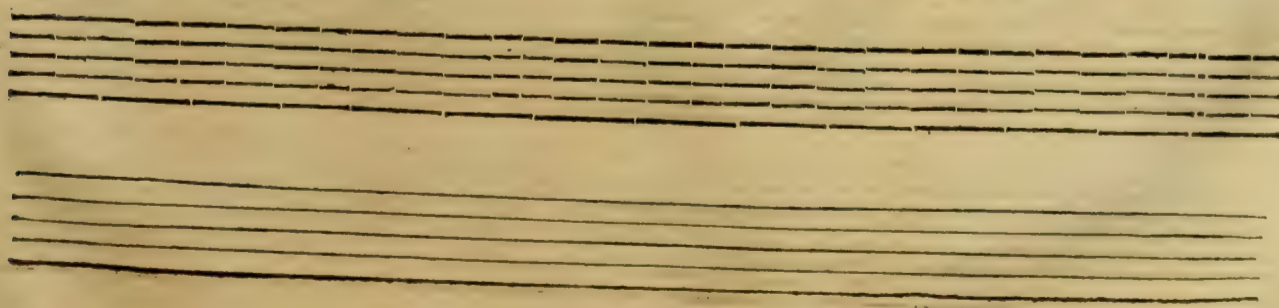
BASSE-CONTINUE.

TRAGÉDIE.



pine, Proserpine, Ah! Ah! faut-il qu'en vain en vain on vous appelle?
pine, Proserpine, Ah! Ah! faut-il qu'en vain en vain on vous appelle?
pine, Proserpine, Ah! Ah! faut-il qu'en vain en vain on vous appelle.
pelle, Proserpine, Ah! Ah! faut-il qu'en vain en vain on vous appelle?

BASSE-CONTINUE.



PROSERPINE,

doux. *fort.* *doux.* *fort.* *doux.* *fort.*

on vous appelle ? faut-il qu'en vain en vain on vous appelle ? on vous appelle ? Proser-

doux. *fort.* *doux.* *fort.* *doux.* *fort.*

on vous appelle ? faut-il qu'en vain en vain on vous appelle ? on vous appelle ? Proser-

doux. *fort.* *doux.* *fort.* *doux.* *fort.*

on vous appelle ? faut-il qu'en vain en vain on vous appelle ? on vous appelle ? Proser-

doux. *fort.* *doux.* *fort.* *doux.* *fort.*

on vous appelle ? faut-il qu'en vain en vain on vous appelle ? on vous appelle ? Proser-

BASSE-CONTINUE.

TRAGÉDIE.

BASSE-CONTINUE.

PROSERPINE,

elle! O ô disgrâce cruelle! O ô disgrâce cruelle! O disgrâce cruelle!

elle! O ô disgrâce cruelle! O ô disgrâce cruelle! O disgrâce cruelle!

elle! O ô disgrâce cruelle! O ô disgrâce cruelle! O disgrâce cruelle!

elle! O ô disgrâce cruelle! O ô disgrâce cruelle! O disgrâce cruelle!

elle! O ô disgrâce cruelle! O ô disgrâce cruelle! O disgrâce cruelle!

VIOLONS.

BASSE-CONTINUE.

TRAGÉDIE.

SCÈNE II.

ARETHUSE, ALPHE'E.

ARETHUSE.

N'Aurois-je point innocem-ment Causé tant de cris & de larmes? D'un desir curi-

ALPHE'E.

BASSE-CONTINUE.

eux je n'ay poins pris d'allarmes, Qui croiroit que Pluton pût devenir Amant? Il demandoit à

BASSE-CONTINUE.

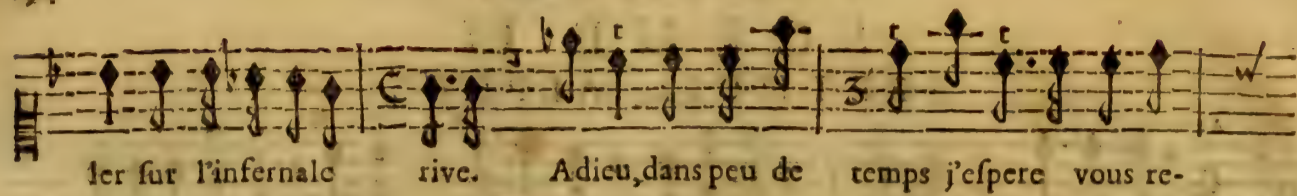
voir Proserpine un moment, Je crains qu'il n'ait trop veu ses charmes. Ce n'est que par mes

BASSE-CONTINUE.

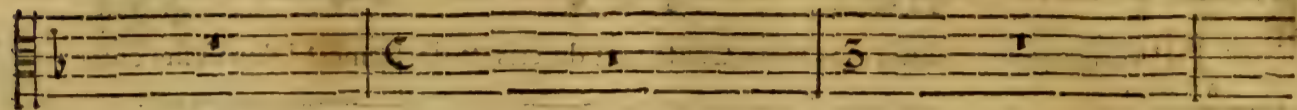
soins que Cerés peut sçavoir Si le Dieu des enfers tient sa fille cap- tive; Il m'est permis d'al-

BASSE-CONTINUE.

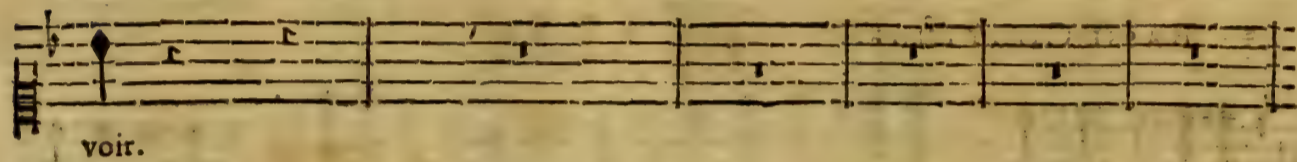
PROSERPINE,



ler sur l'infernale rive. Adieu, dans peu de temps j'espere vous re-



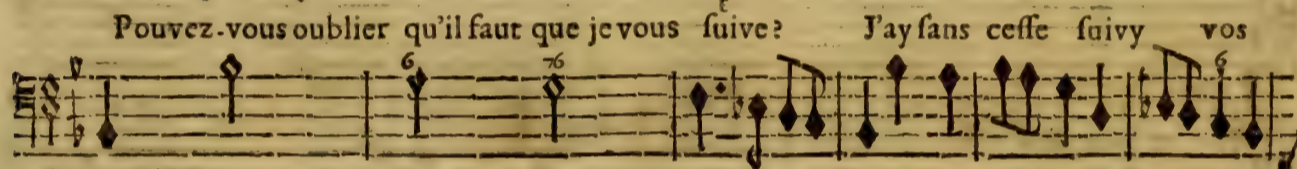

BASSE-CONTINUE.



voir.

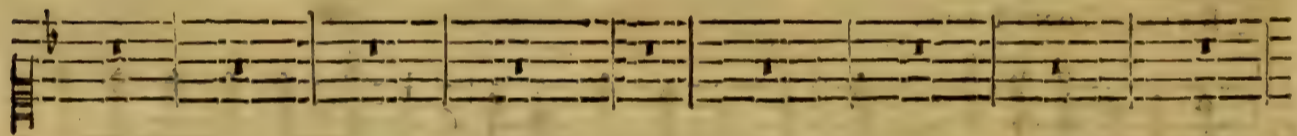


Pouvez-vous oublier qu'il faut que je vous suive? J'ay sans cesse suivy vos

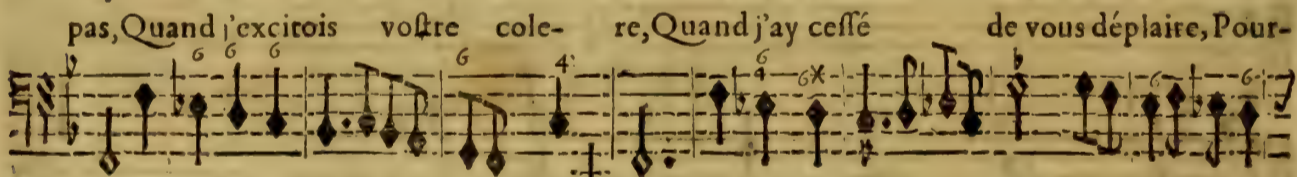


pas, Quand j'excitois vostre cole- re, Quand j'ay cessé de vous déplaire, Pour-

BASSE-CONTINUE.

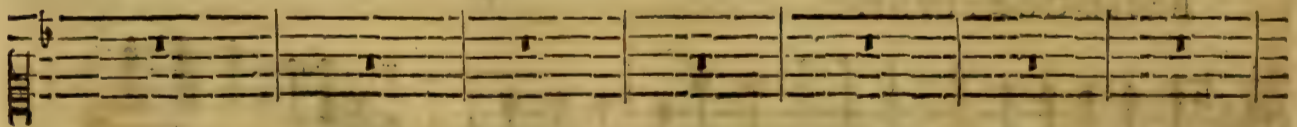
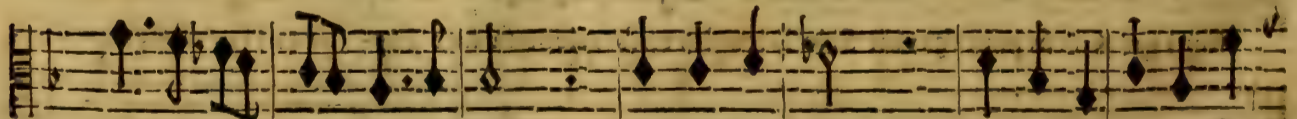



rois-je ne vous suivre pas? Quand j'ay cessé de vous déplaire, Pour-

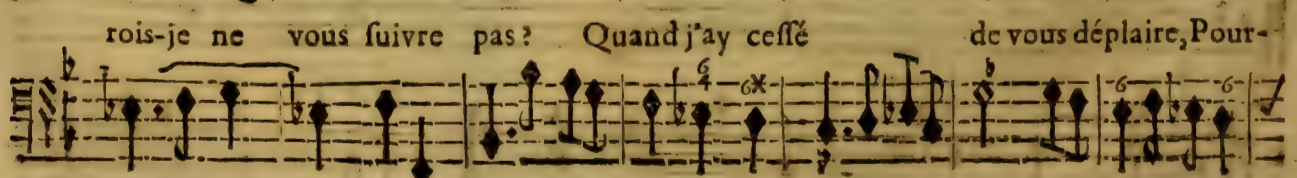


rois-je ne vous suivre pas? Quand j'ay cessé de vous déplaire, Pour-

BASSE-CONTINUE.

rois-je ne vous suivre pas? Quand j'ay cessé de vous déplaire, Pour-



rois-je ne vous suivre pas? Quand j'ay cessé de vous déplaire, Pour-

BASSE-CONTINUE.

Du Maistre des Enfers je veux aller me

rois-je ne vous suivre pas?

plandre, Craignez en me sui- vant d'attirer son cou- roux.

BASSE-CONTINUE.

Pour moy rien n'est tant à

craindre, Que d'estre éloigné de vous? Que l'ab- sence de ce qu'on ai- me

BASSE-CONTINUE.

Est un supplice rigoureux, Pour les cœurs a- moureux, Tout autre mal ce-

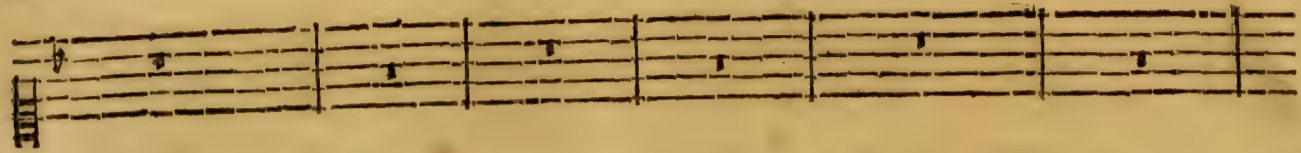
Est un supplice rigoureux, Pour les cœurs a- moureux, Tout autre mal ce-

BASSE-CONTINUE.

Est un supplice rigoureux, Pour les cœurs a- moureux, Tout autre mal ce-

Est un supplice rigoureux, Pour les cœurs a- moureux, Tout autre mal ce-

BASSE-CONTINUE.



de à ce mal ex- trême, Et l'Enfer mesme, N'a rien de plus affreux Que l'ab-

BASSE-CONTINUE.

Le bonheur est par tout où l'amour est en paix, Ne nous

fence de ce qu'on ai- me. Le bonheur est par tout où l'amour est en paix, Ne nous

BASSE-CONTINUE.

quittons jamais. Ne no^o quittons jamais. Ne nous quittons jamais. Le bonheur est par

quittons jamais. Le bonheur est par tout où l'amour est en paix. Ne no^o quittons ja-

BASSE-CONTINUE.

Le bonheur est par tout où l'amour est en paix, Ne nous quittons jamais. Ne nous quit-

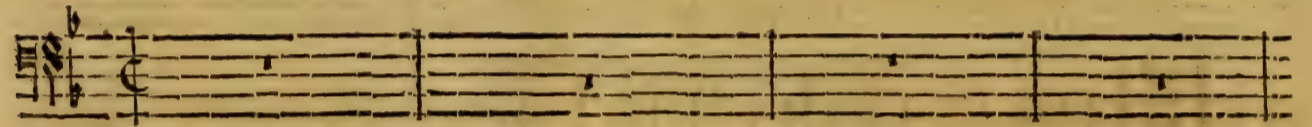
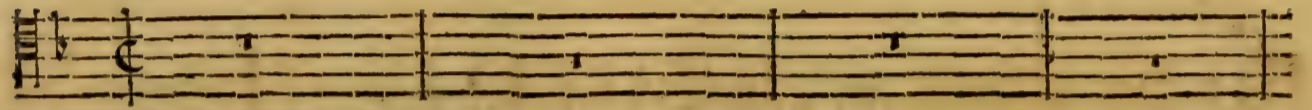
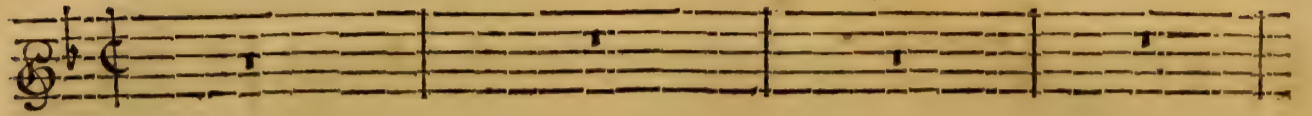
mais. Ne nous quittons jamais. Ne nous quittons jamais. .ij.

BASSE-CONTINUE.

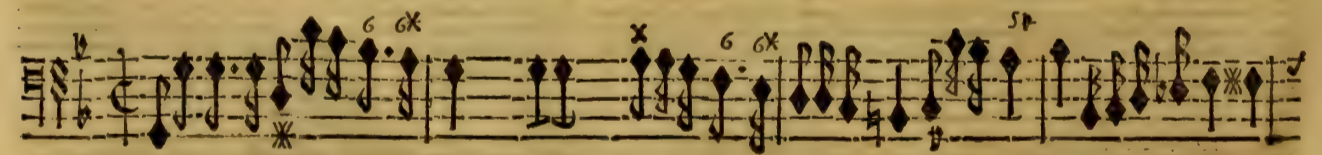
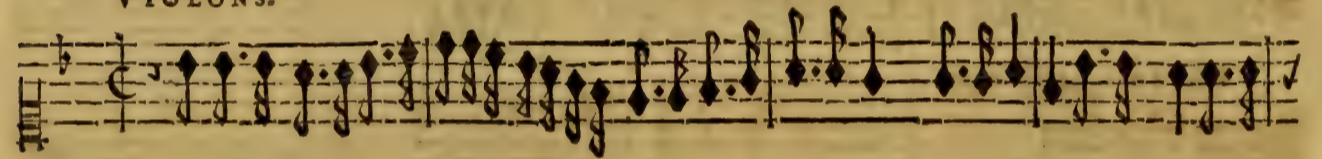
tons jamais. .ff. Ne nous quittons ja-
Ne nous quittons jamais jamais. Ne nous quittons ja-
BASSE-CONTINUE.

mais. Ne nous quittons ja- mais.
mais. Ne nous quittons ja- mais.
BASSE-CONTINUE.

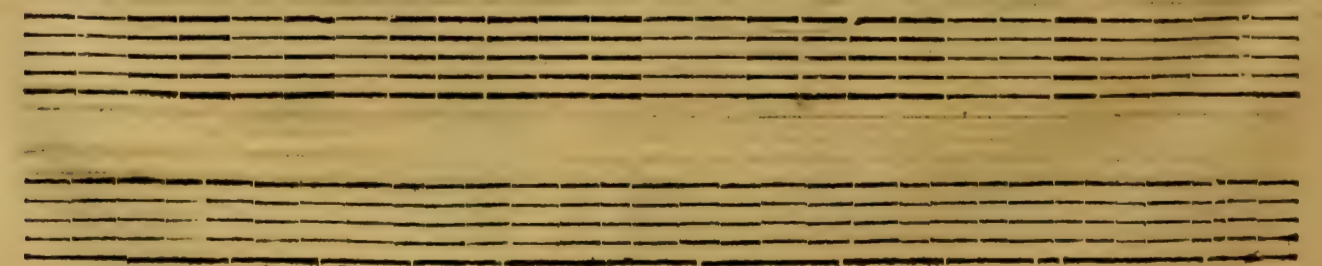
PROSERPINE,
SCENE III.
ALPHE'E, ARERTHUSE, CRINISE,
TROUPE DE NYMPHES, ET DE DIEUX DES BOIS.



VIOLONS.



BASSE-CONTINUE.

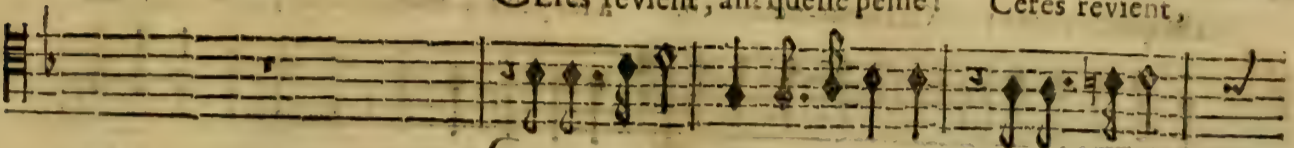




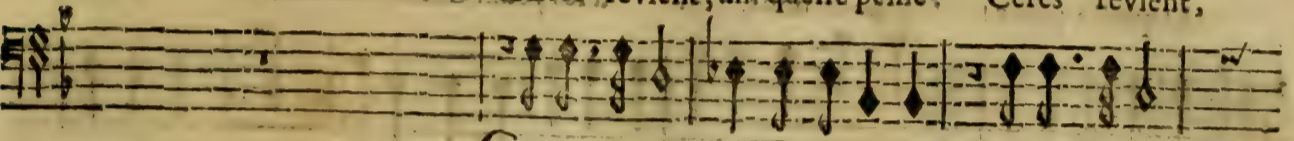
Cerés revient, ah! quelle peine! Cerés revient,



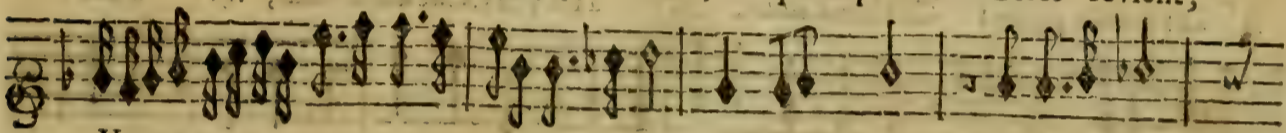
Cerés revient, ah! quelle peine! Cerés revient,



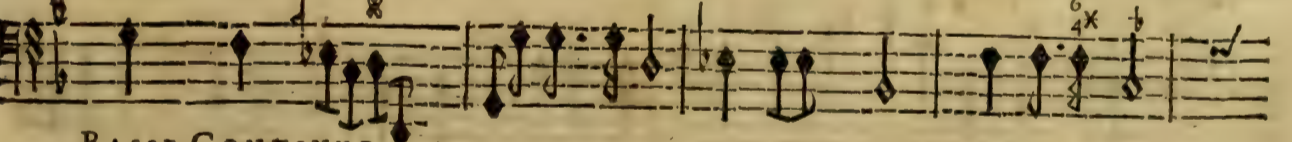
Cerés revient, ah! quelle peine! Cerés revient,



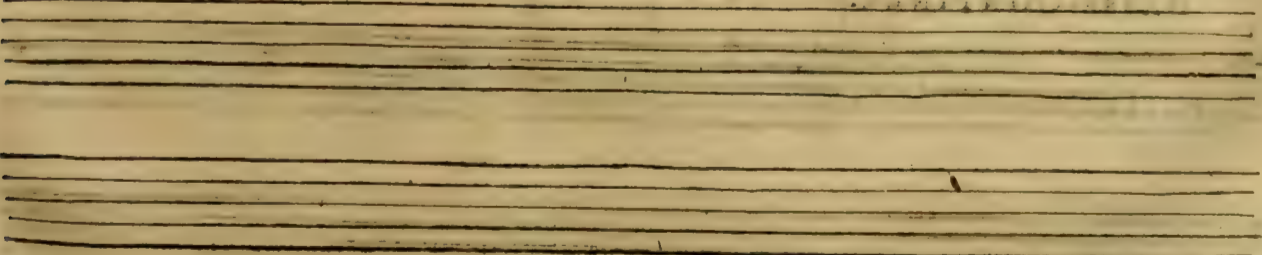
Cerés revient, ah! quelle peine! Cerés revient,



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

A musical staff for the Soprano voice, featuring a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The melody consists of quarter and eighth notes.

ah! quelle peine! Cachons-nous, .ij. à ses yeux. Cachons-nous, .ij. à ses

A musical staff for the Alto voice, featuring a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The melody consists of quarter and eighth notes.

ah! quelle peine! Cachons-nous, .ij. à ses yeux. Cachons-nous, .ij. à ses

A musical staff for the Tenor voice, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The melody consists of quarter and eighth notes.

ah! quelle peine! Cachons-nous, .ij. à ses yeux. Cachons-nous, .ij. à ses

A musical staff for the Bass voice, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The melody consists of quarter and eighth notes.

ah! quelle peine! Cachons-nous, .ij. à ses yeux. Cachons-nous, .ij. à ses

A musical staff for the Violins, featuring a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The accompaniment consists of quarter and eighth notes.

VIOLONS.

A musical staff for the Violins, featuring a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The accompaniment consists of quarter and eighth notes.

A musical staff for the Violins, featuring a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The accompaniment consists of quarter and eighth notes.

A musical staff for the Violins, featuring a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The accompaniment consists of quarter and eighth notes.

A musical staff for the Violins, featuring a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The accompaniment consists of quarter and eighth notes.

A musical staff for the Bass Continuo, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The accompaniment consists of quarter and eighth notes.

BASSE-CONTINUE.

An empty musical staff with a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature.

An empty musical staff with a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature.

TRAGÉDIE.

ARETHUSE.

yeux. Cachons-nous, .ij. à ses yeux. Cachons-no^o à ses yeux. Cachōs-no^o à ses

yeux. Cachons-no^o, à ses yeux. .ij. Cachons-no^o à ses yeux. Cachōs-no^o à ses

VNE NYMPHE.

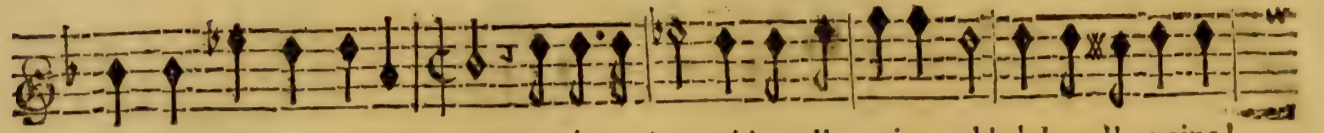
yeux. Cachons-no^o à ses yeux. Cachōs-no^o à ses

yeux. Cachons-no^o à ses yeux. Cachōs-no^o à ses

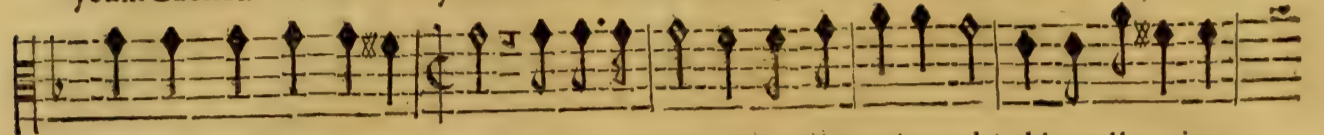
yeux. Cachons-no^o .ij. à ses

6 6

BASSE-CONTINUE.



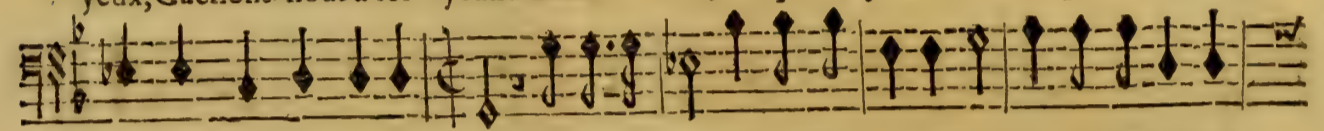
yeux. Cachons-nous à ses yeux. Cérés revient, ah! quelle peine! ah! ah! quelle peine!



yeux, Cachons-nous à ses yeux. Cérés revient, ah! quelle peine! ah! ah! quelle peine!



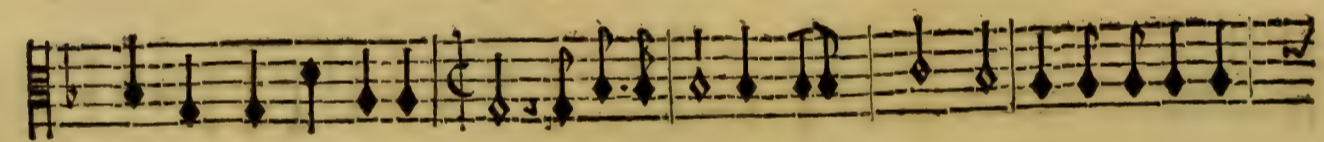
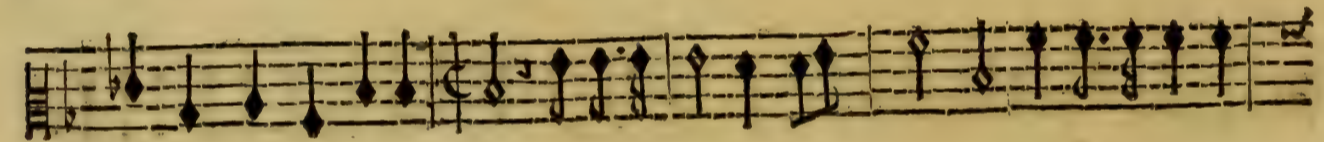
yeux, Cachons-nous à ses yeux. Cérés revient, ah! quelle peine! ah! ah! quelle peine!



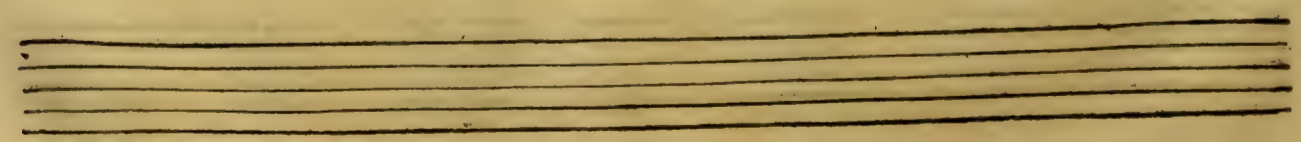
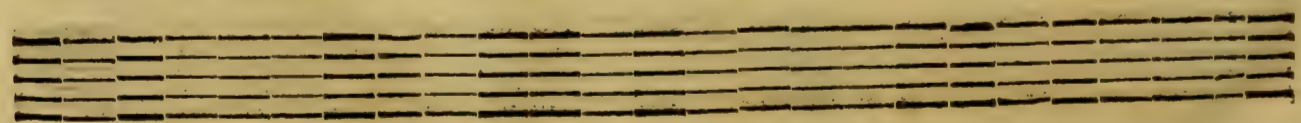
yeux, Cachons-nous à ses yeux. Cérés revient, ah! quelle peine! ah! ah! quelle peine!



VIOLONS.



BASSE-CONTINUE.



Musical staff for the first vocal line, featuring notes and rests. Above the staff, the name 'ARETHUSE' is written.

Cachons-nous à ses yeux. Cachons-nous à ses yeux. Cachons-nous à ses

Musical staff for the second vocal line, featuring notes and rests. Above the staff, the name 'ALPHÉE' is written.

Cachons-nous à ses yeux. Cachons-nous à ses yeux. Cachons-

Musical staff for the third vocal line, featuring notes and rests.

Cachons-nous à ses yeux. Cachons-nous à ses yeux.

Musical staff for the fourth vocal line, featuring notes and rests.

Cachons-nous, Cachons-nous à ses yeux.

Musical staff for the fifth vocal line, featuring notes and rests.

VIOLONS.

Musical staff for the first violin part, featuring notes and rests.

Musical staff for the second violin part, featuring notes and rests.

Musical staff for the third violin part, featuring notes and rests.

Musical staff for the fourth violin part, featuring notes and rests.

Musical staff for the fifth violin part, featuring notes and rests.

BASSE-CONTINUE.

Empty musical staff for the bass continuo part.

Empty musical staff for the bass continuo part.

yeux. Cachons-nous à ses yeux. Cachons-nous .ij. à ses yeux. Cachons-

nous Cachons-nous à ses yeux. Cachons-nous .ij. à ses yeux. Cachons-

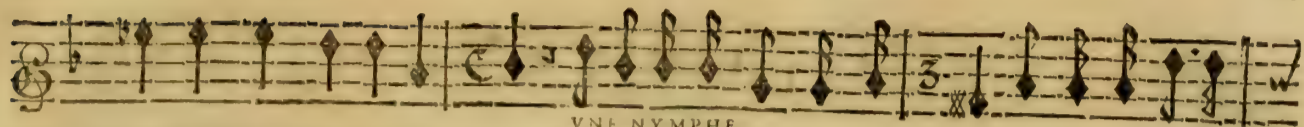
Cachons-nous Cachons-nous à ses yeux. Cachons-

Cachons-nous Cachons-nous à ses yeux. Cachons-

Cachons-nous Cachons-nous à ses yeux. Cachons-

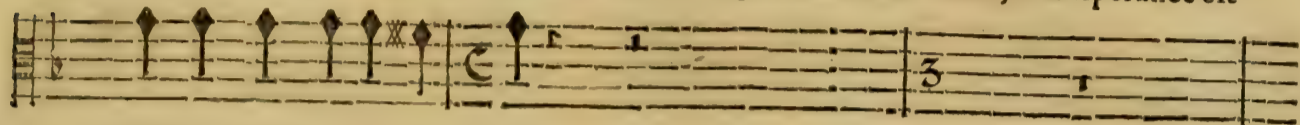
VIOLONS.

BASSE-CONTINUE.

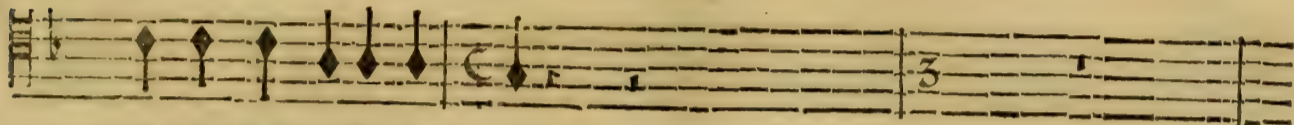


nous Cachons-nous à ses yeux. Sa fille n'est plus dans ces lieux, Son esperance est

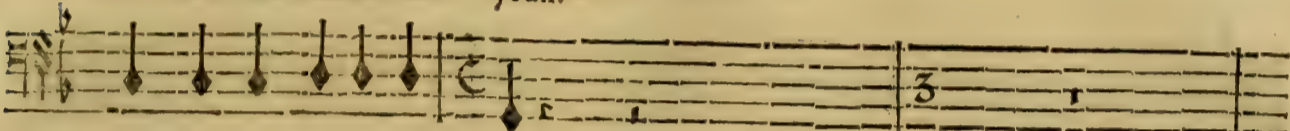
VNE NYMPHE.



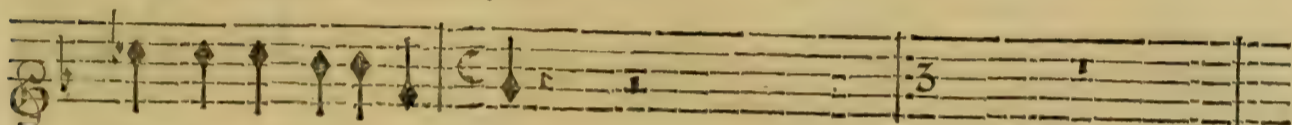
nous Cachons-nous à ses yeux.



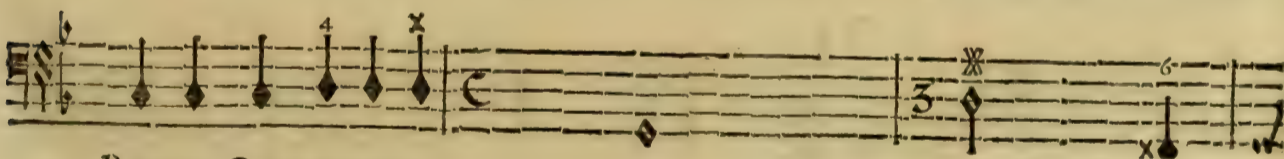
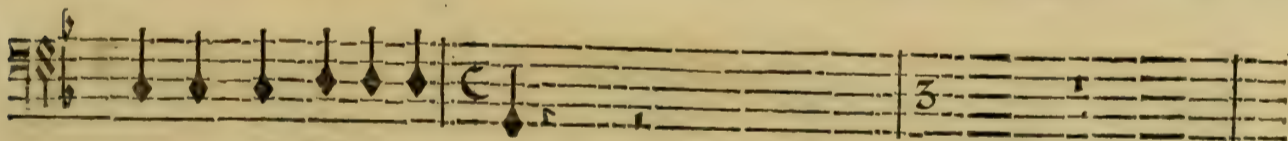
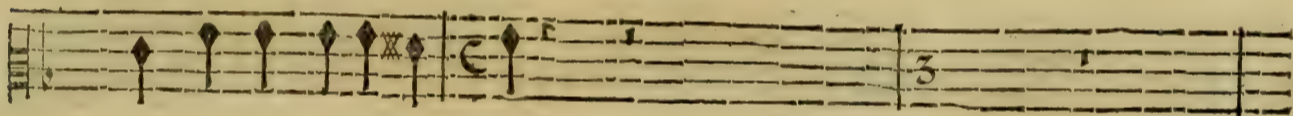
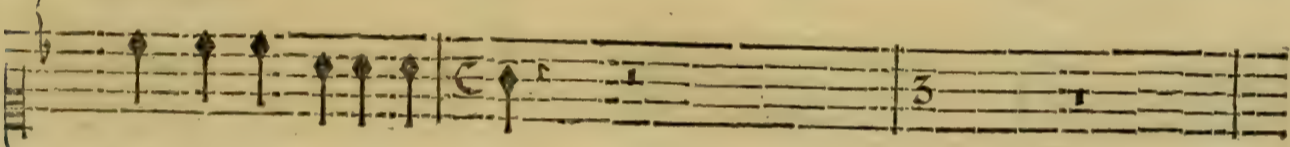
nous Cachons-nous à ses yeux.



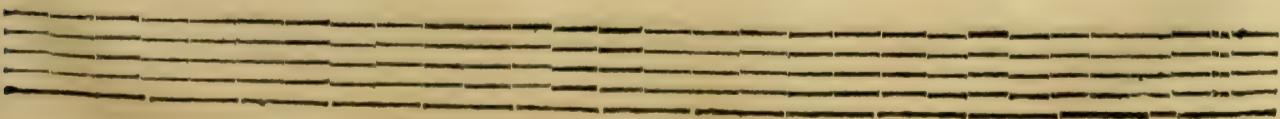
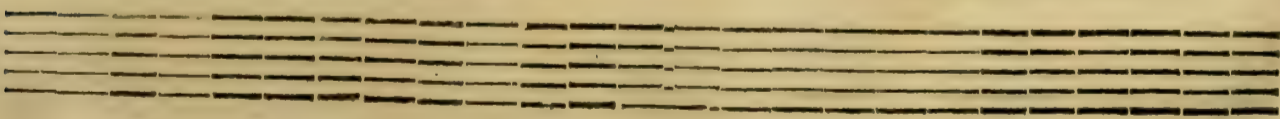
nous Cachons-nous à ses yeux.



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

vaine, Que luy pourôs-no° dire? O dieux! Cerés revient, ah! quelle peine! Cerés revient,

Cerés revient, ah! quelle peine! Cerés revient,

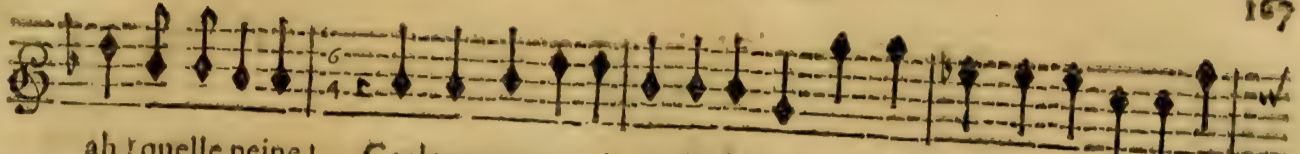
Cerés revient, ah! quelle peine! Cerés revient,

Cerés revient, ah! quelle peine! Cerés revient,

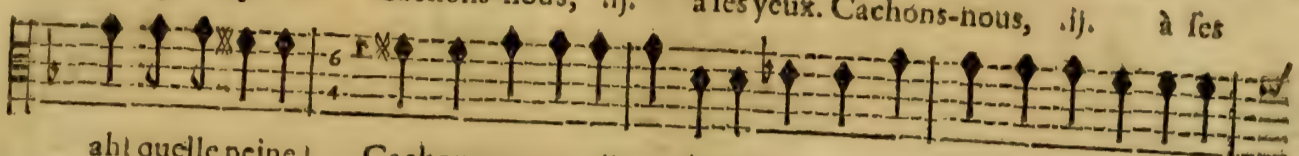
Cerés revient, ah! quelle peine! Cerés revient,

VIOLONS.

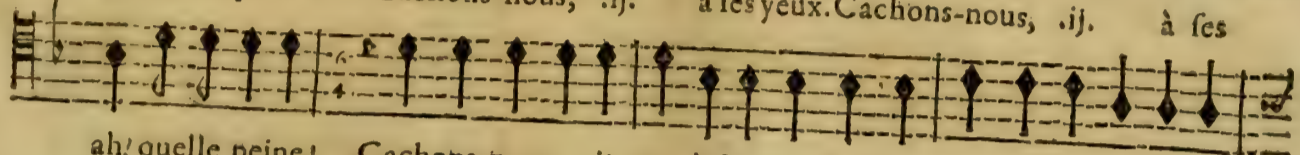
BASSE-CONTINUE.



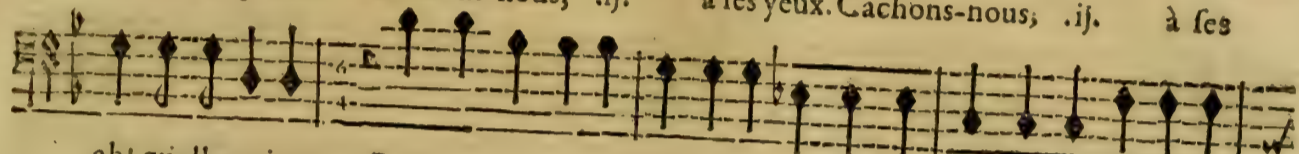
ah! quelle peine! Cachons-nous, .ij. à ses yeux. Cachons-nous, .ij. à ses



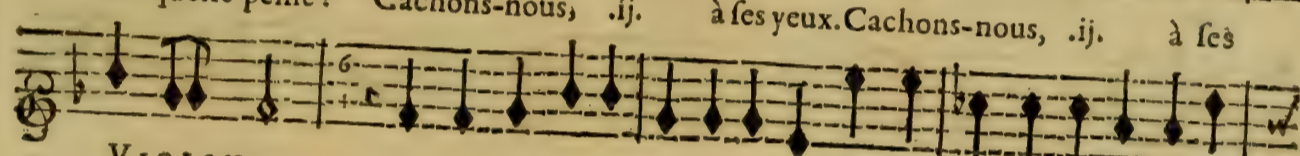
ah! quelle peine! Cachons-nous, .ij. à ses yeux. Cachons-nous, .ij. à ses



ah! quelle peine! Cachons-nous, .ij. à ses yeux. Cachons-nous, .ij. à ses



ah! quelle peine! Cachons-nous, .ij. à ses yeux. Cachons-nous, .ij. à ses


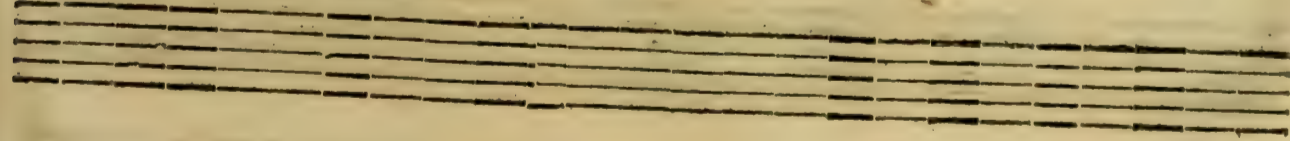


ah! quelle peine! Cachons-nous, .ij. à ses yeux. Cachons-nous, .ij. à ses

VIOLONS.



BASSE-CONTINUÉ.



PROSERPINE,

Musical staff for Arethuse, featuring a treble clef and a key signature of one flat. The staff contains a series of notes, including a half note followed by several eighth notes.

yeux. ARETHUSE. Cachons-nous .ij. à ses yeux. Cachons-nous à ses yeux. Cachons-no^a à ses

Musical staff for Vne Nymphe, featuring a treble clef and a key signature of one flat. The staff contains a series of notes, including a half note followed by several eighth notes.

yeux. VNE NYMPHE. Cachons-nous à ses yeux. .ij. Cachons-nous à ses yeux. Cachons-no^a à ses

Musical staff for Arethuse, featuring a treble clef and a key signature of one flat. The staff contains a series of notes, including a half note followed by several eighth notes.

yeux. Cachons-nous à ses yeux. Cachons-no^a à ses

Musical staff for Vne Nymphe, featuring a treble clef and a key signature of one flat. The staff contains a series of notes, including a half note followed by several eighth notes.

yeux. Cachons-nous .ij. à ses

Musical staff for Violons, featuring a treble clef and a key signature of one flat. The staff contains a series of notes, including a half note followed by several eighth notes.

VIOLONS.

Musical staff for Violons, featuring a treble clef and a key signature of one flat. The staff contains a series of notes, including a half note followed by several eighth notes.

Musical staff for Violons, featuring a treble clef and a key signature of one flat. The staff contains a series of notes, including a half note followed by several eighth notes.

Musical staff for Violons, featuring a treble clef and a key signature of one flat. The staff contains a series of notes, including a half note followed by several eighth notes.

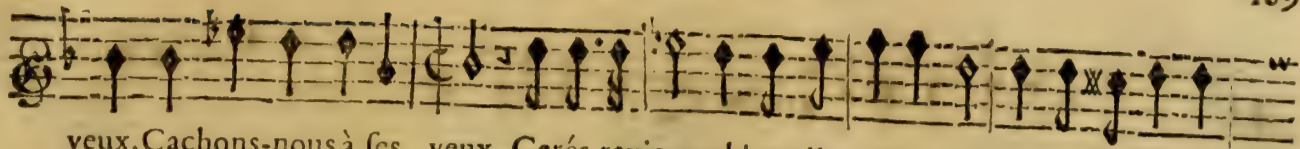
Musical staff for Violons, featuring a treble clef and a key signature of one flat. The staff contains a series of notes, including a half note followed by several eighth notes.

Musical staff for Basse-Continue, featuring a bass clef and a key signature of one flat. The staff contains a series of notes, including a half note followed by several eighth notes, with a '6' marking above the staff.

BASSE-CONTINUE.

Empty musical staff with a treble clef and a key signature of one flat.

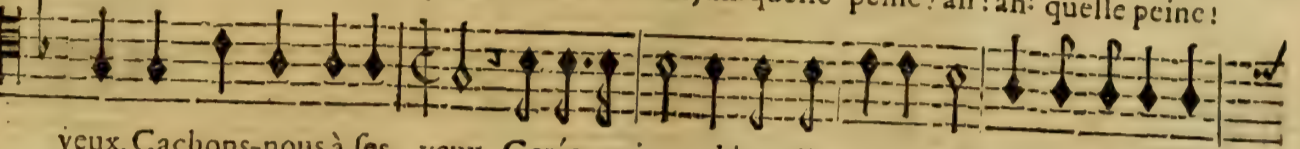
Empty musical staff with a treble clef and a key signature of one flat.



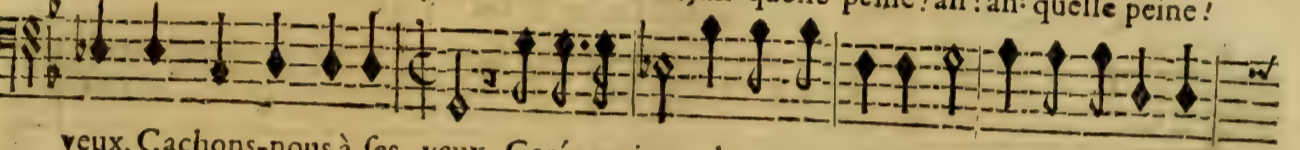
yeux. Cachons-nous à ses yeux. Cérés revient, ah! quelle peine! ah! ah! quelle peine!



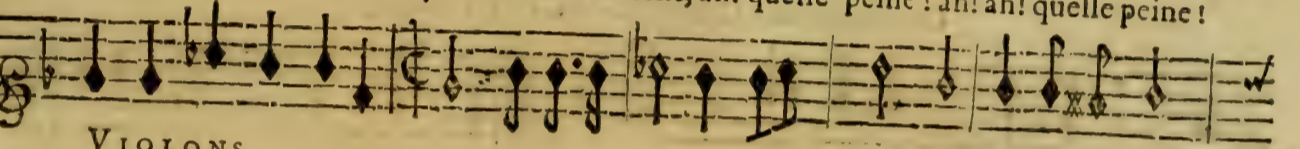
yeux, Cachons-nous à ses yeux. Cérés revient, ah! quelle peine! ah! ah! quelle peine!



yeux, Cachons-nous à ses yeux. Cérés revient, ah! quelle peine! ah! ah! quelle peine!

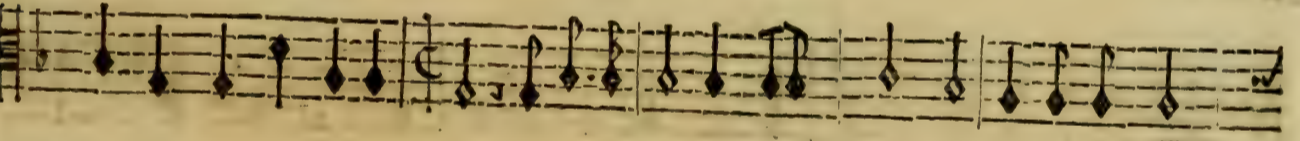


yeux, Cachons-nous à ses yeux. Cérés revient, ah! quelle peine! ah! ah! quelle peine!

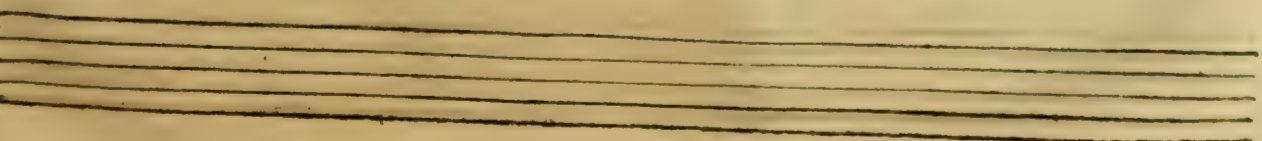
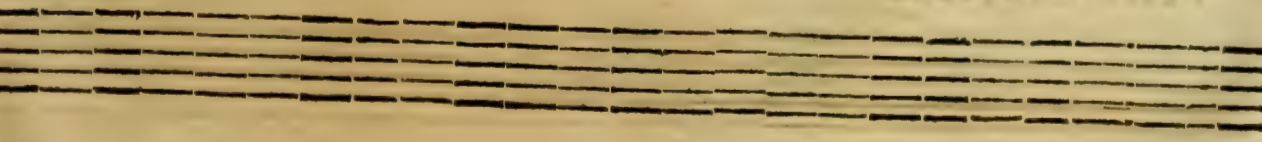


yeux, Cachons-nous à ses yeux. Cérés revient, ah! quelle peine! ah! ah! quelle peine!

VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

Musical staff for Arethuse, featuring a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The staff contains a series of notes, including a double bar line and a repeat sign.

ARETHUSE.

Cachons-nous à ses yeux. Cachons-nous à ses yeux. Cachons-nous à ses

Musical staff for Alphée, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The staff contains a series of notes, including a double bar line and a repeat sign.

ALPHÉE.

Cachons-nous à ses yeux. Cachons-nous à ses yeux. Cachons-

Musical staff for Alphée, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The staff contains a series of notes, including a double bar line and a repeat sign.

Cachons-nous à ses yeux. Cachons-nous à ses yeux.

Musical staff for Alphée, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The staff contains a series of notes, including a double bar line and a repeat sign.

Cachons-nous, Cachons-nous à ses yeux.

Musical staff for Arethuse, featuring a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The staff contains a series of notes, including a double bar line and a repeat sign.

VIOLONS.

Musical staff for Violons, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The staff contains a series of notes, including a double bar line and a repeat sign.

Musical staff for Violons, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The staff contains a series of notes, including a double bar line and a repeat sign.

Musical staff for Violons, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The staff contains a series of notes, including a double bar line and a repeat sign.

Musical staff for Violons, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The staff contains a series of notes, including a double bar line and a repeat sign.

Musical staff for Basse-Continue, featuring a bass clef, a key signature of one flat (B-flat), and a 6/4 time signature. The staff contains a series of notes, including a double bar line and a repeat sign.

BASSE-CONTINUE.

Four empty musical staves, likely intended for the Basse-Continue part.

yeux. Cachons-nous à ses yeux. Cachons-nous .ij. à ses yeux. Cachons-

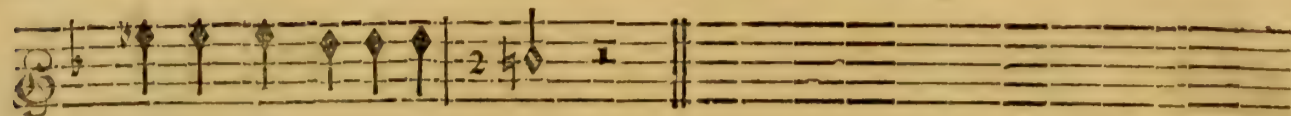
nous Cachons-nous à ses yeux. Cachons-nous .ij. à ses yeux. Cachons-

Cachons-nous Cachons-nous à ses yeux. Cachons-

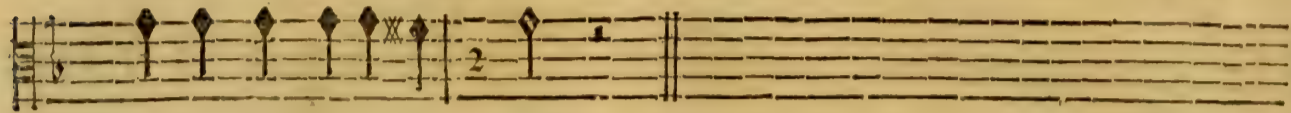
Cachons-nous Cachons-nous à ses yeux. Cachons-

VIOLONS.

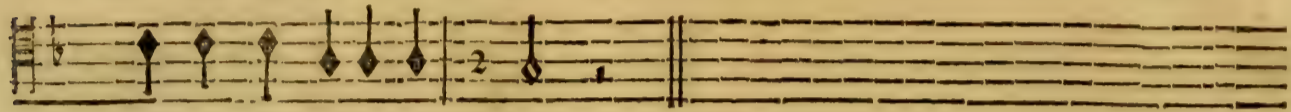
BASSE-CONTINUE.



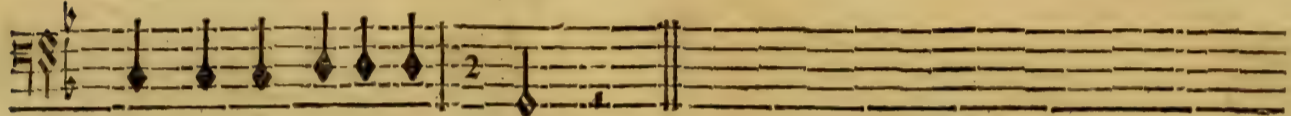
nous Cachons-nous à ses yeux.



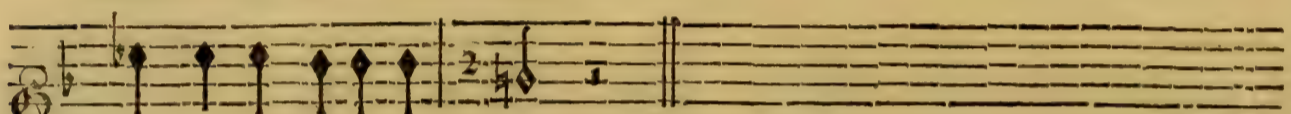
nous Cachons-nous à ses yeux.



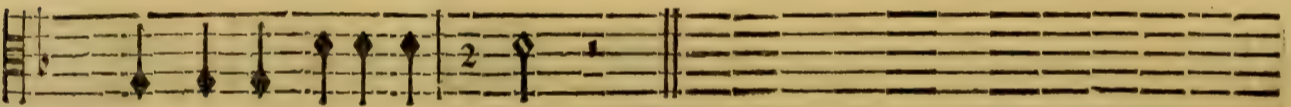
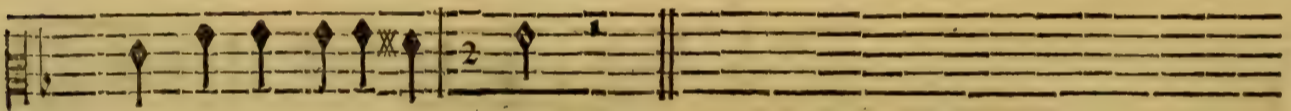
nous Cachons-nous à ses yeux.



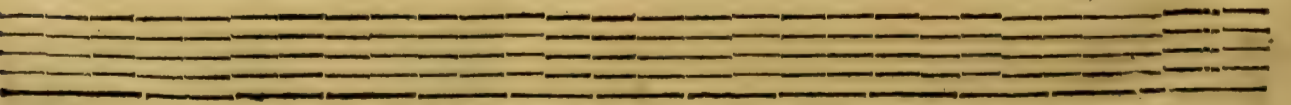
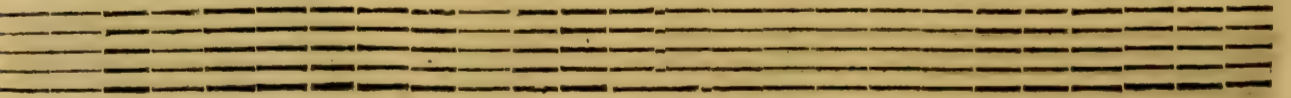
nous Cachons-nous à ses yeux.



VIOLONS.



BASSE-CONTINUE.



RITOURNELLE.

BASSE-CONTINUE.

BASSE-CONTINUE.

I' Ay rendu les humains heureux, Mes travaux ont comblé leurs vœux; Il m'est permis en-

BASSE-CONTINUE.

fin d'estre heureuse moy-mes-me: Après avoir acquis un immortel hon-

BASSE-CONTINUE.

neur, Quand chacun par mes soins gouste un bonheur extrême, Qu'il m'est doux de son-

BASSE-CONTINUE.

PROSERPINE,

ger à mon propre bonheur, Quand chacun par mes soins gouste un bonheur ex-

BASSE-CONTINUE.

resme, Qu'il m'est doux de songer à mon propre bonheur. Les Nymphes de ces

BASSE-CONTINUE.

lieux semblent fuir ma presence! Proserpine? ma fille? Ah quel triste fi-

BASSE-CONTINUE.

lence! Est-ce ainsi qu'on devoit dans cét heureux sejour Se rejouir de mon re-

BASSE-CONTINUE.

tour? Venez, Nymphes, venez; que ma fille s'a- vance. Ve-

BASSE-CONTINUE.

nez, Dieux des Bois, venez tous.

BASSE-CONTINUE.

SCENE V.

CERES, CRINISE,

TROUPE DE NYMPHES, ET DE DIEUX DES BOIS.

CERES.

MA fille n'est pas avec vous! Quoy, donc, est-ce le soin que vous en deviez

BASSE-CONTINUE.

prendre? Rendez-moy Proserpine. Au lieu de me la rendre, Vous m'of-

BASSE-CONTINUE.

frez seulement des soupirs & des

BASSE-CONTINUE.

CHOEUR DE DIEUX DES BOIS.

pleurs?

O Cerés! ô mere trop tendre! Ah! quelles seront vos douleurs! O Ce-

O Cerés! ô mere trop tendre! Ah! quelles seront vos douleurs! O Ce-

O Cerés! ô mere trop tendre! Ah! quelles seront vos douleurs! O Ce-

O Cerés! ô mere trop tendre! Ah! quelles seront vos douleurs! O Ce-

BASSE-CONTINUE.

rés! ô mere trop tendre! Ah! quelles seront vos douleurs!

rés! ô mere trop tendre! Ah! quelles seront vos douleurs!

rés! ô mere trop tendre! Ah! quelles seront vos douleurs!

rés! ô mere trop tendre! Ah! quelles seront vos douleurs!

BASSE-CONTINUE.

CERES.

Ciel! on m'oste ma fille, hé! qui l'ose entre-

BASSE-CONTINUE.

CHOEUR DE NYMPHES.

prendre?

VNE NYMPHE.

Nous n'avons pû l'ap- prendre, Et l'on a pris le temps que nous cueillions des fleurs.

VNE NYMPHE.

Nous n'avons pû l'ap- prendre, Et l'on a pris le temps que nous cueillions des fleurs.

BASSE-CONTINUE.

CERES.

J'ay crû qu'un doux re- pos devoit icy m'at- tendre, Et je n'y trouve, he-

BASSE-CONTINUE.

las! que de cruels mal- heurs.

BASSE-CONTINUE.

CHOEUR DE DIEUX DES BOIS.

O Cérés! ô mere trop tendre! Ah! quelles seront vos douleurs! O Ce-

O Cérés! ô mere trop tendre! Ah! quelles seront vos douleurs! O Ce-

O Cérés! ô mere trop tendre! Ah! quelles seront vos douleurs! O Ce-

O Cérés! ô mere trop tendre! Ah! quelles seront vos douleurs! O Ce-

BASSE-CONTINUE.



rés! ô mere trop tendre! Ah! quelles seront vos douleurs!



rés! ô mere trop tendre! Ah! quelles seront vos douleurs!



rés! ô mere trop tendre! Ah! quelles seront vos douleurs!



rés! ô mere trop tendre! Ah! quelles seront vos douleurs!

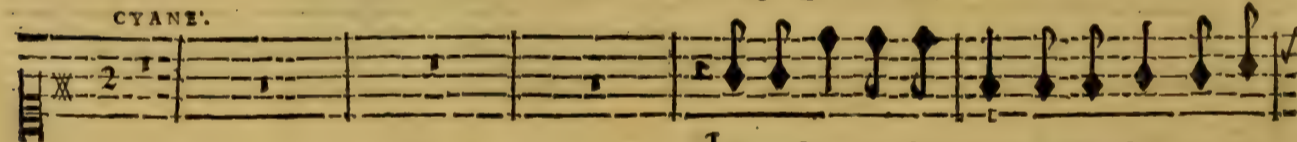


BASSE-CONTINUE.

SCENE VI.

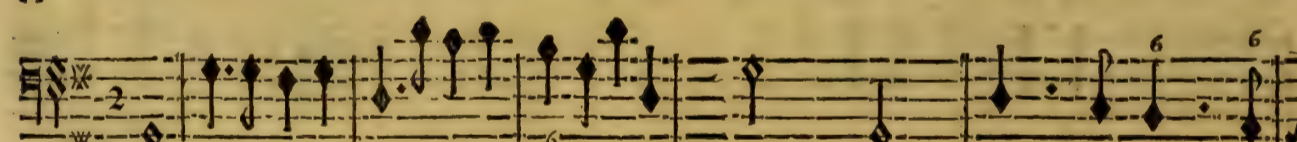
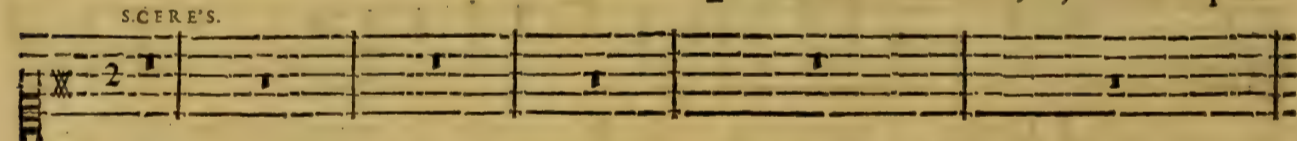
CYANE', CERES, CRINISE, TROUPES DE NYMPHES
ET DE DIEUX CHAMPESTRES.

CYANE.



Je ressens vos douleurs, & j'en suis trop at-

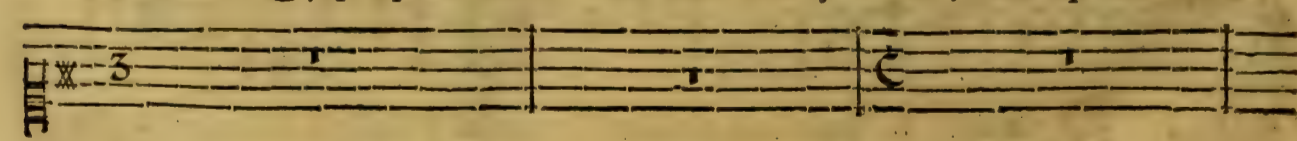
CERES.



BASSE-CONTINUE.



teinte, Quoy qu'il puisse arriver vous allez tout sçavoir, Il faut que mon de-



BASSE-CONTINUE.

voir l'emporte sur ma crainte.

Parle, ma chere Cya- né, Soulage un cœur infortu-

BASSE-CONTINUE.

J'ay suivy Profer- pine, & j'ay pris sa dé- fense, Helas! tous mes ef-

né.

BASSE-CONTINUE.

forts pour elle ont esté vains, Son écharpe est entre mes mains.

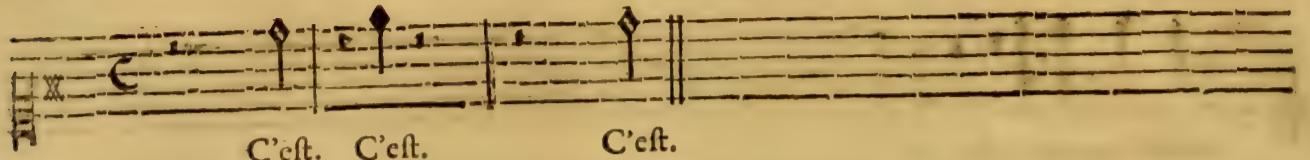
Ce cher & triste ob-

BASSE-CONTINUE.

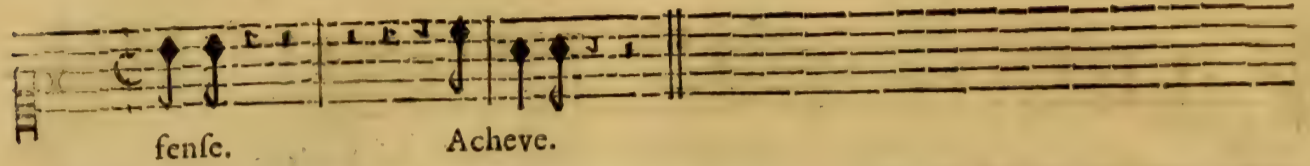
jet presse encor ma ven- geance, Halte-toy de nom- mer l'ennemy qui m'of-

BASSE-CONTINUE.

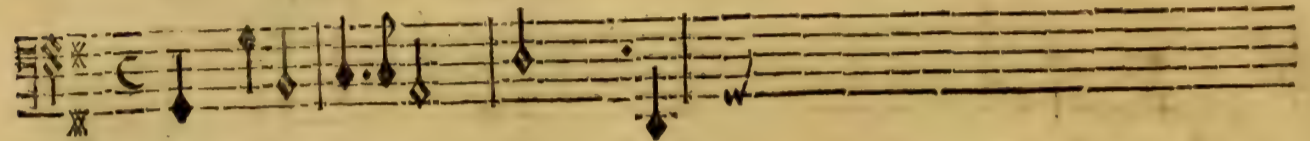
PROSERPINE,



C'est. C'est. C'est.

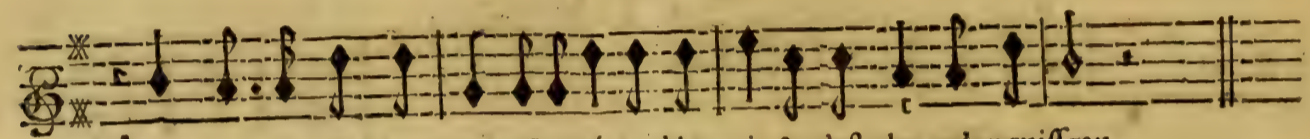


fense. Acheve.



BASSE-CONTINUE.

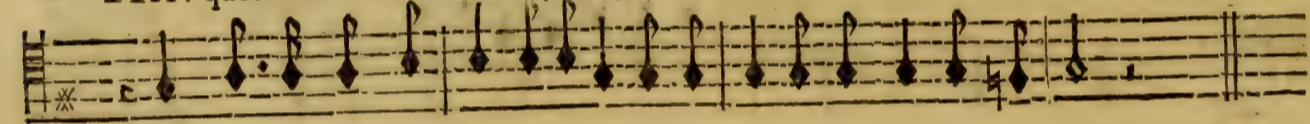
CHOEUR.



AH! quel malheur nouveau! Cyané perd la voix & n'est plus qu'un ruisseau.

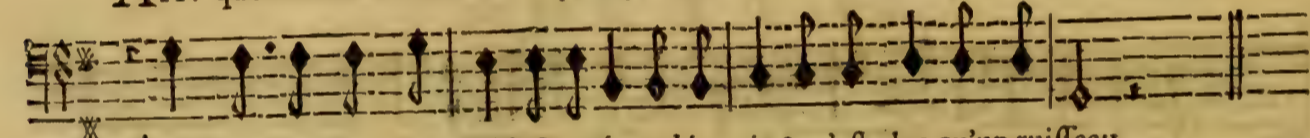


AH! quel malheur nouveau! Cyané perd la voix & n'est plus qu'un ruisseau.




AH! quel malheur nouveau! Cyané perd la voix & n'est plus qu'un ruisseau.

AH! quel malheur nouveau! Cyané perd la voix & n'est plus qu'un ruisseau.



AH! quel malheur nouveau! Cyané perd la voix & n'est plus qu'un ruisseau.

AH! quel malheur nouveau! Cyané perd la voix & n'est plus qu'un ruisseau.

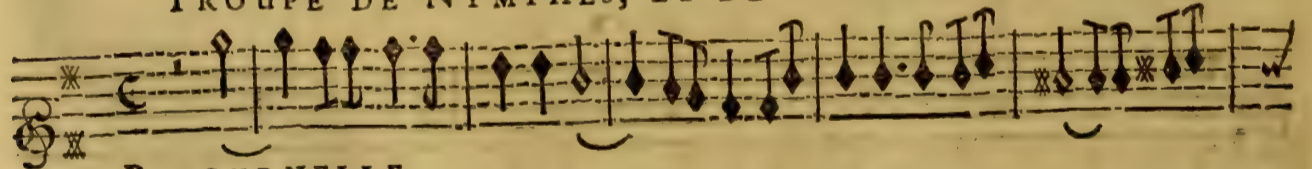


BASSE-CONTINUE.

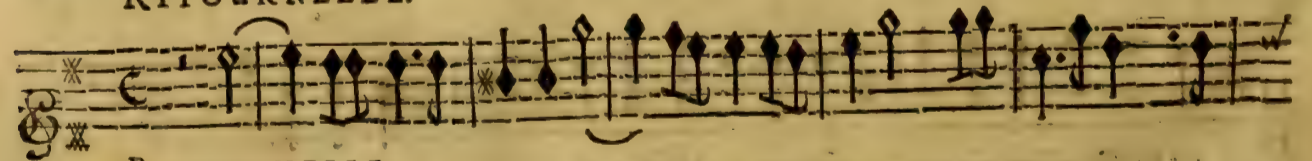
SCENE VII.

CERES, CRINISE,

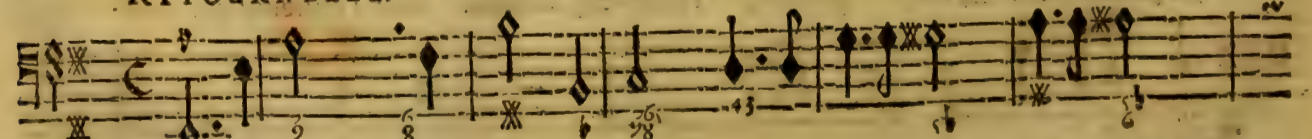
TROUPE DE NYMPHES, ET DE DIEUX DES BOIS.



RITOURNELLE.



RITOURNELLE.



BASSE-CONTINUE.

RITOURNELLE.

RITOURNELLE.

BASSE-CONTINUE.

CERES.
O Malheureuse mere! O malheureu-se

O Trop malheureuse Ce-rés!

O Trop malheureuse Cerés!

O Trop malheureuse Cerés!

O Trop malheureuse Cerés!

BASSE-CONTINUE.

Tournez vite.

PROSERPINE,

mere! O malheureuse mere! Les Dieux n'ont pû souff-

O trop malheureuse Cerés!

O trop malheureuse Cerés!

O trop malheureuse Cerés!

O trop malheureuse Cerés!

BASSE-CONTINUE.

frit qu'une Nymphe sincere M'ait decouvert mes Ennemis secrets. Je ne scauray donc

BASSE-CONTINUE.

pas sur qui lancer les traits De ma juste co- lere? On me ravit une fille si chere! Jupi-

BASSE-CONTINUE.

ter dans les Cieux fourd à mes vains regrets Ne resset pl^s qu'il est son pere! O malheureuse

BASSE CONTINUE.

TRAGÉDIE.

185

mere!

O malheureu- se mere! O

O trop malheureuse Cerés!

O trop malheureuse Cerés!

O trop malheureuse Cerés!

O trop malheureuse Cerés!

O trop malheureuse Cerés!

BASSE-CONTINUE.

malheureuse mere!

O trop malheureuse Cerés!

O trop malheureuse Cerés!

O trop malheureuse Cerés!

O trop malheureuse Cerés!

O trop malheureuse Cerés!

O trop malheureuse Cerés!

BASSE-CONTINUE.

43

A 2

RITOURNELLE.

BASSE-CONTINUE.

BASSE-CONTINUE.

CERES.

AH! quelle injustice cruelle! O Dieux! pourquoy m'arrachez-vo^s Un bié que je trouvois si

BASSE-CONTINUE.

doux? De cette audace criminelle, Est-ce Apol- lon ou Mars que je dois soupçon-

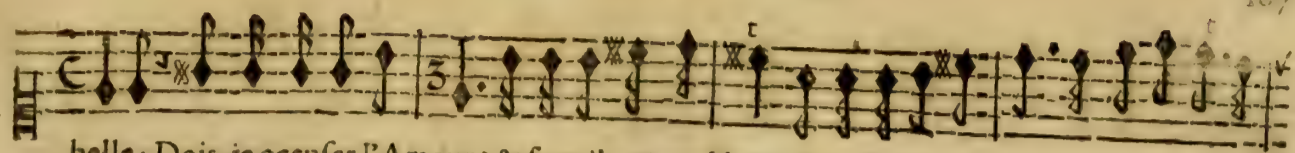
BASSE-CONTINUE.

ner? Leurs meres en fu- reur n'ont pû me pardonner D'avoir une fille si

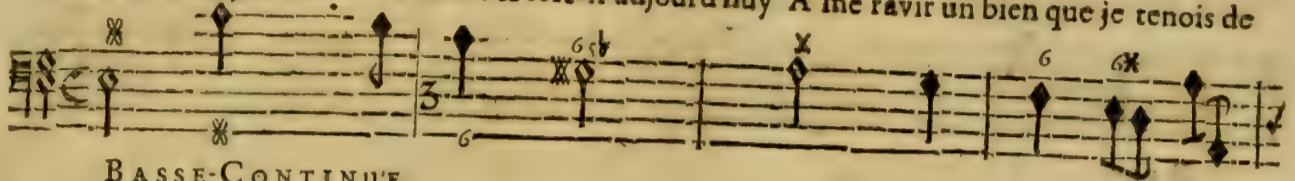
BASSE-CONTINUE.

TRAGÉDIE.

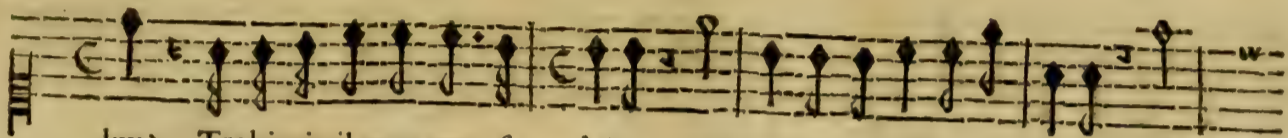
187



belle; Dois-je accuser l'Amour? & fert-il aujourd'huy A me ravir un bien que je tenois de



BASSE-CONTINUE.



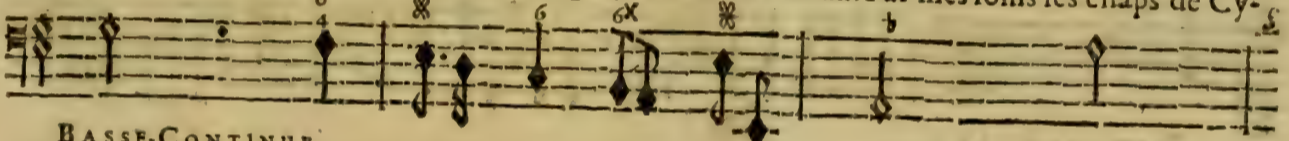
luy? Trahiroit-il mon cœur fi- delle? Ah! qu'elle injustice cruelle!



BASSE-CONTINUE.



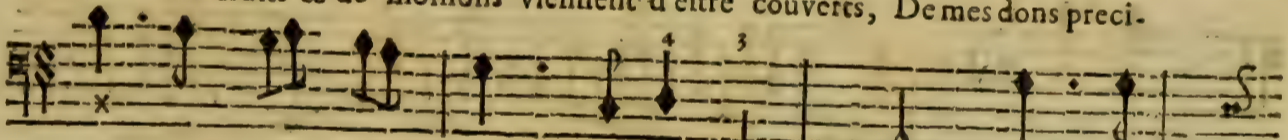
Dieux! pourquoy m'arrachez-vo' Un bien que je trouvois si doux? Par mes soins les châps de Cy-



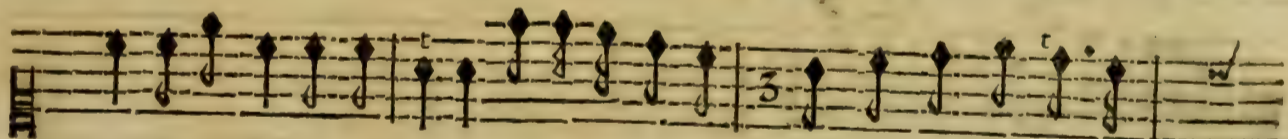
BASSE-CONTINUE.



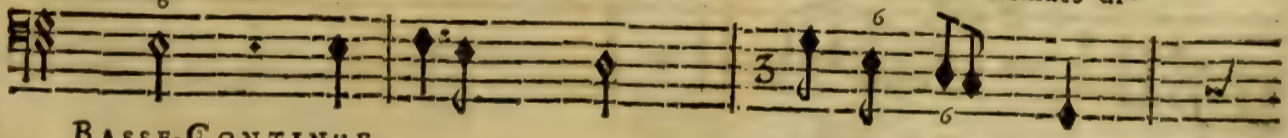
belle De fruits & de moissons viennent d'estre couverts, De mes dons preci-



BASSE-CONTINUE.



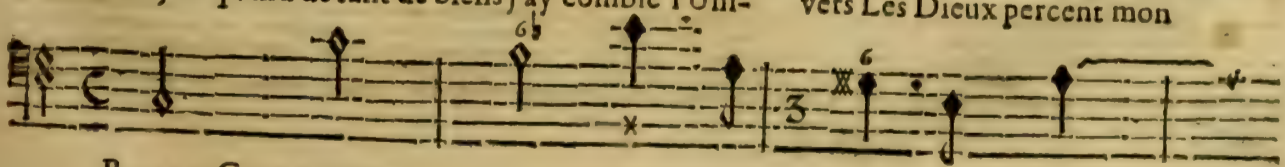
eux la richesse nouvelle Brille par mes tra- vaux en cent climats di-



BASSE-CONTINUE.



vers, Et quand de tant de biens j'ay comblé l'Uni- vers Les Dieux percent mon



BASSE-CONTINUE.

PROSERPINE,

cœur d'une douleur mor- telle, Ah! quelle injustice cruelle! O Dieux! pourquoy m'arrachez

BASSE-CONTINUE.

vous Un bien que je trouvois si doux?

BASSE-CONTINUE.

Guty.

RITOURNELLE.

Guty.

Guty.

BASSE-CONTINUE.

Guty.

Guty.

Guty.

BASSE-CONTINUE.



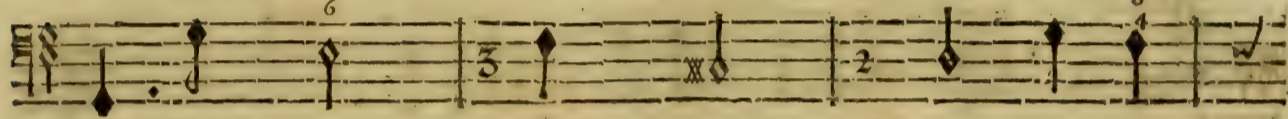
A. Prés un si sensible ou- trage, Mon cœur deſeſpéré ſ'abandonne à la



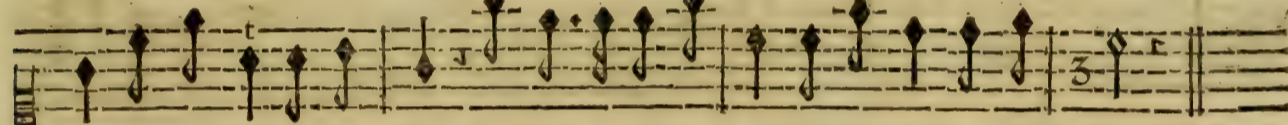
BASSE-CONTINUE.



rage, Du monde trop heu- reux je veux troubler la Paix, Brûlons, ravageons



BASSE-CONTINUE.



tout, Détruifons mes bien-faits. Brûlons, ravageons tout, Détruifons mes bien- faits.

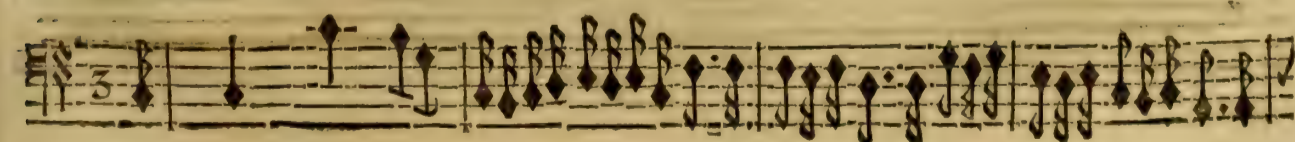
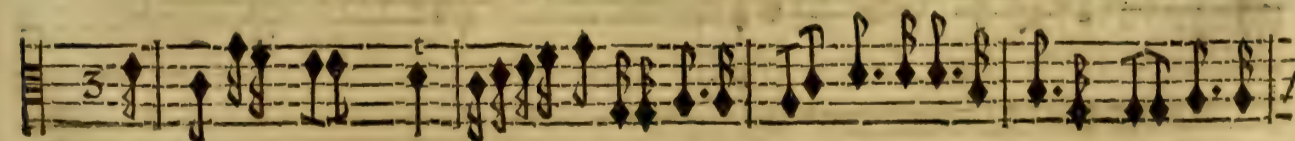


BASSE-CONTINUE.

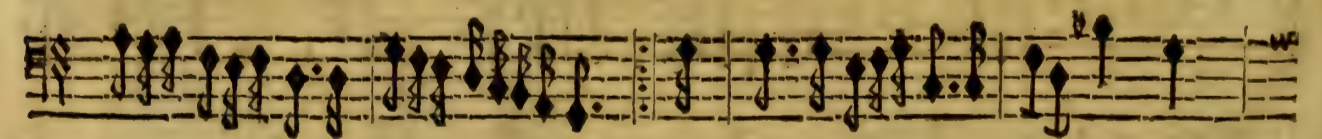
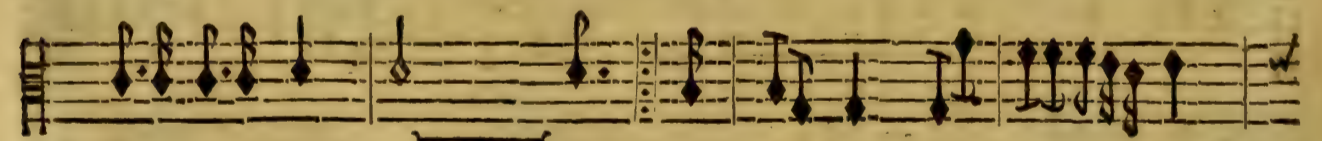
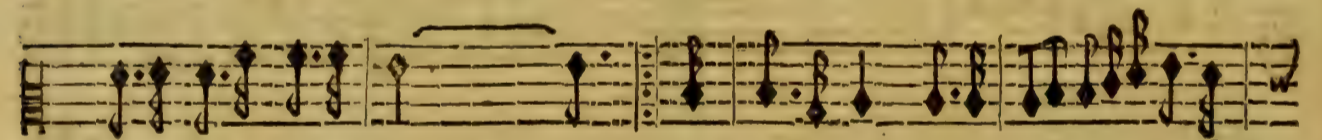
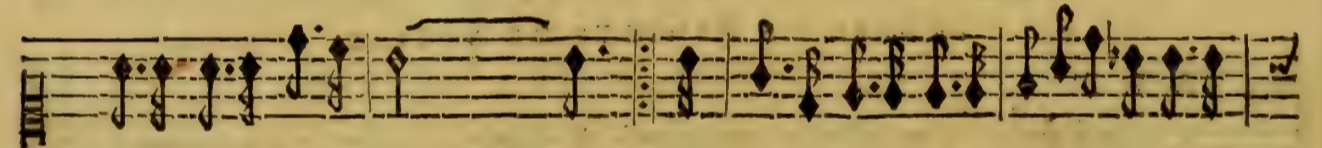
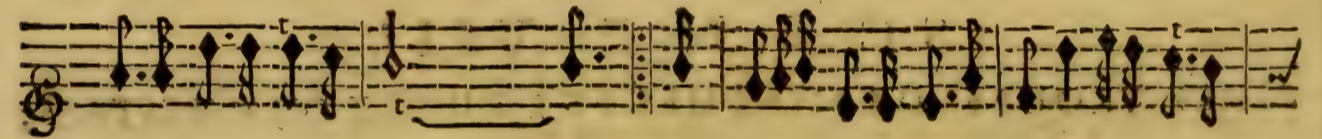
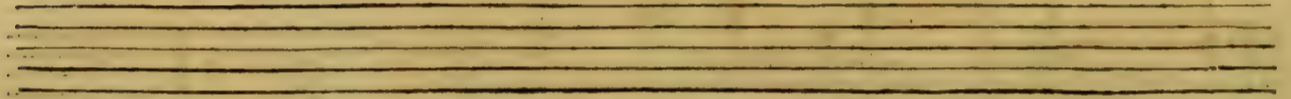
S C E N E V I I I.

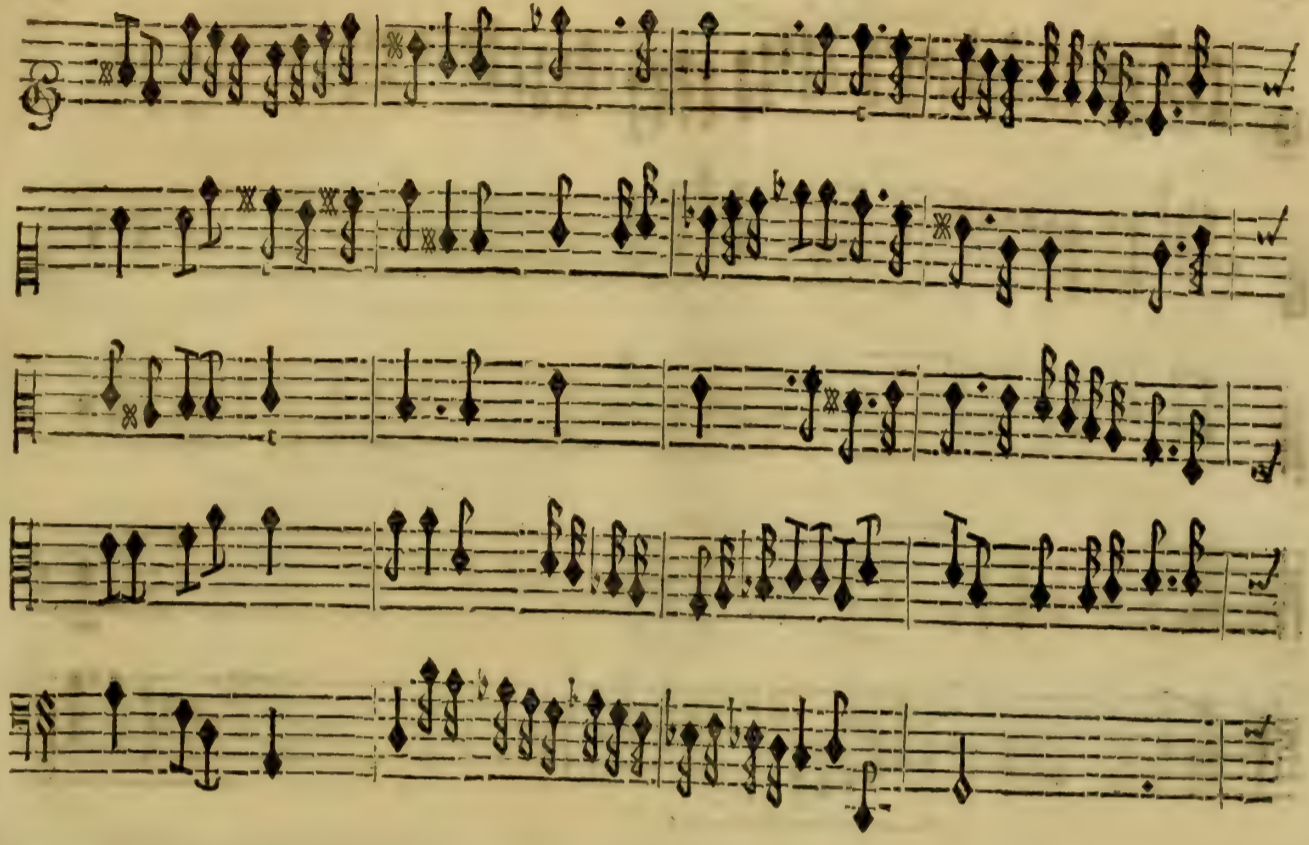
CERES, TROUPES DE NYMPHES ET DE DIEUX CHAMPESTRES,
TROUPE DE SUIVANTS DE CERES,
TROUPE DE PEUPLES DE SICILE.

A I R.

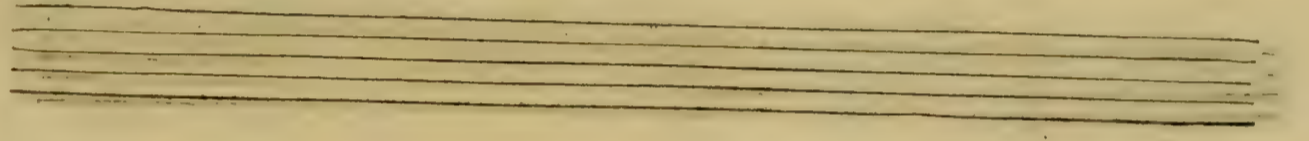


PROSERPINE,

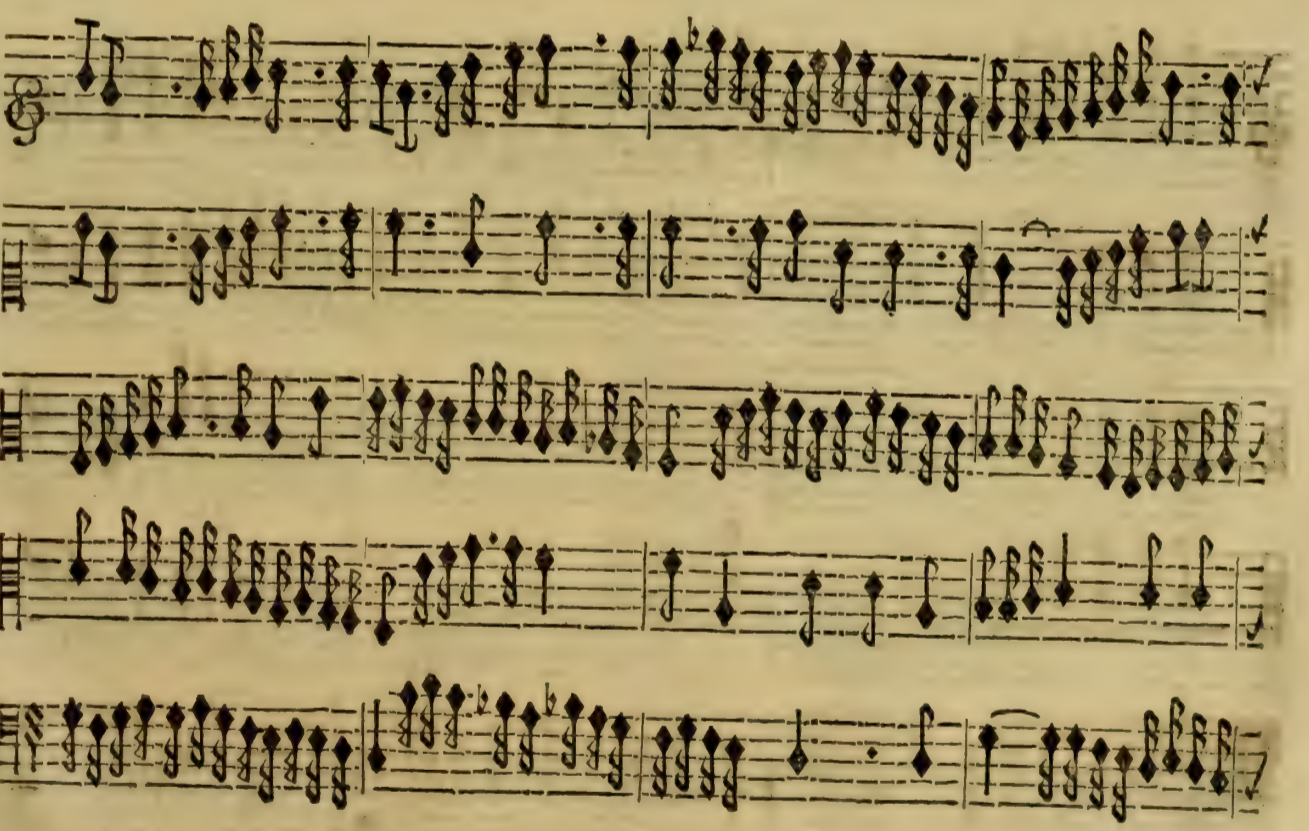




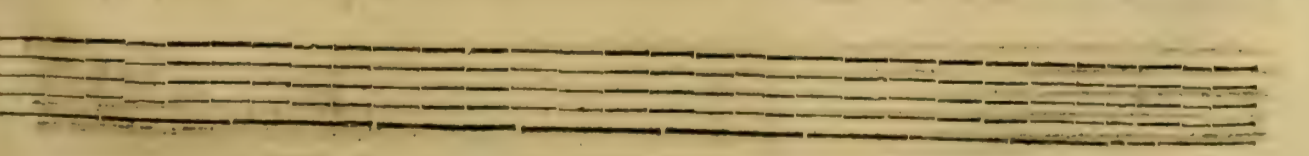
The first system of music consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It contains a melodic line with various note values and rests. The second staff is an alto clef, and the third is a bass clef. The fourth and fifth staves appear to be for a keyboard instrument, showing chordal accompaniment. The system concludes with a double bar line and a repeat sign.



A set of five empty musical staves, likely serving as a placeholder for a second system of music.



The second system of music also consists of five staves, following the same layout as the first system. It features a treble clef staff at the top, followed by alto and bass clef staves, and two keyboard staves at the bottom. The notation is dense, with many sixteenth and thirty-second notes, indicating a fast or intricate passage. The system ends with a double bar line and a repeat sign.



A set of five empty musical staves, similar to the first system, positioned at the bottom of the page.

PROSERPINE,

This section contains five staves of musical notation. The first staff begins with a treble clef and a key signature of one flat. The music consists of several measures of eighth and sixteenth notes, with some rests and dynamic markings. The subsequent staves continue the melodic and harmonic development of the piece.

CERES.

This section features a vocal line and instrumental accompaniment. The vocal line is written on a single staff with a treble clef and includes the lyrics: "Que tout se ressent de la fureur que je sens." The instrumental accompaniment consists of five staves, including a bass line and two violin parts. The music is in a 2/4 time signature and features a mix of rhythmic patterns and melodic lines.

Basse de Violon & Continuë.

Que

VIOLONS.

Basse de Violon & Continûe.

tout se ressent De la fureur que je sens.

lentement. CHOEUR.

Quel crime avons-nous fait, Divinité puif-
lentement.

Quel crime avons-nous fait, Divinité puif-
lentement.

Quel crime avons-nous fait, Divinité puif-
lentement.

Quel crime avons-nous fait, Divinité puif-
lentement.

BASSE-CONTINUE.

J'ay fait du bien à

fante? Escoutez les clameurs des Peuples gemif- fans.

fante? Escoutez les clameurs des Peuples gemif- fans.

fante? Escoutez les clameurs des Peuples gemif- fans.

fante? Escoutez les clameurs des Peuples gemif- fans.

BASSE-CONTINUE.

rous, ma fille est inno- cente, Et pour toucher les Dieux Vos cris sont impuif-

BASSE-CONTINUE.

TRAGÉDIE.

sans; J'entēdray sans pitié les cris des innocens. Que tout se ressent de la fureur que je

VIOLONS.

Basse de Violon & Continuë.

sens.

VIOLONS.

Basse de Violon & Continuë.

PROSERPINE,

Que tout se ressent de la fureur que je sens.

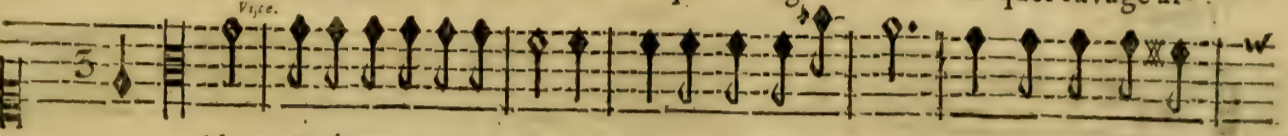
VIOLONS.

Basse de Violon & Continuë.

Basse de Violon & Continuë.



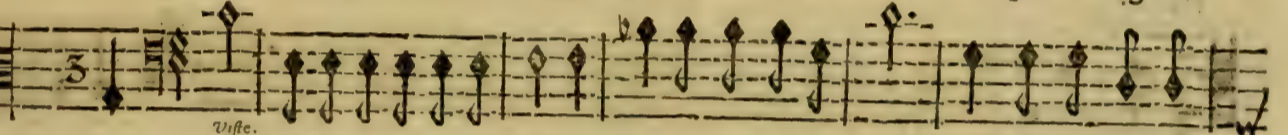
Ah quelle épouventable flame! Ah quel ravage affreux! Ah quel ravage af-



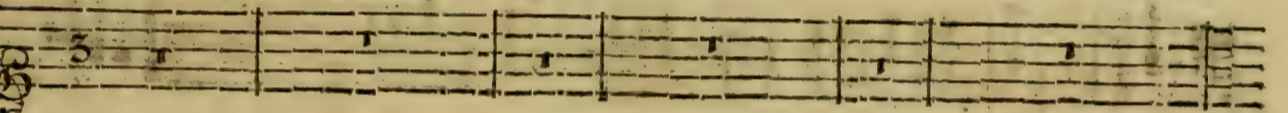
Ah quelle épouventable flame! Ah quel ravage affreux! Ah! quel ravage af-



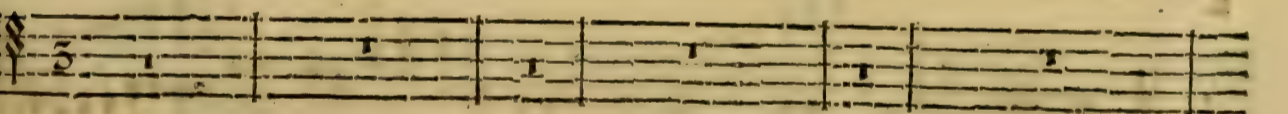
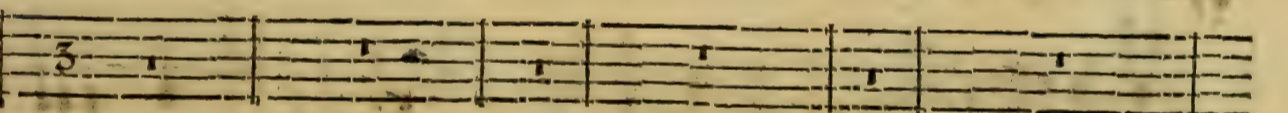
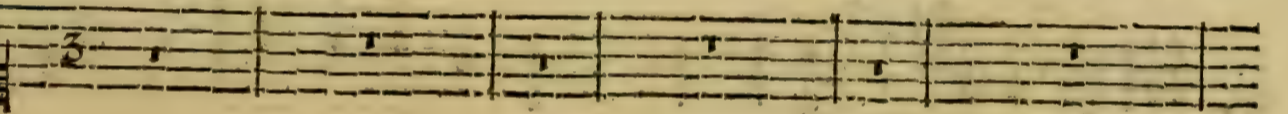
Ah quelle épouventable flame! Ah quel ravage affreux! Ah quel ravage af-



Ah quelle épouventable flame! Ah quel ravage affreux! Ah quel ravage af-

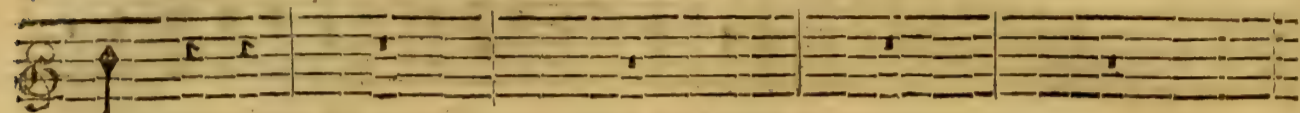
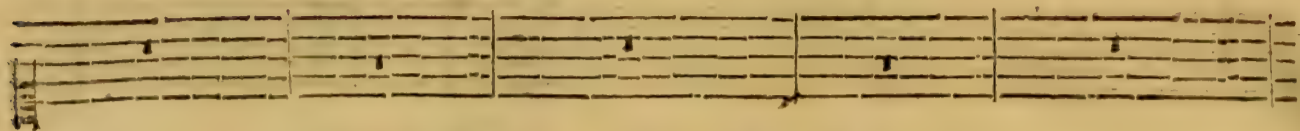


VIOLONS.



BASSE-CONTINUE.

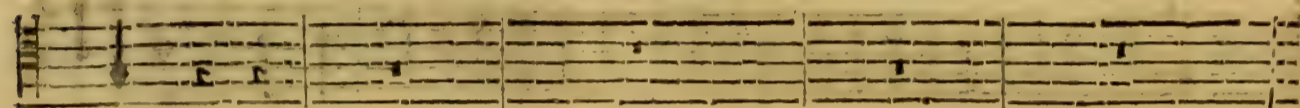




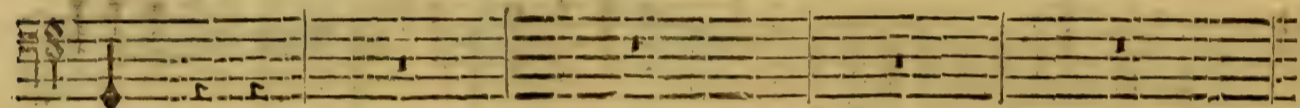
fréux!



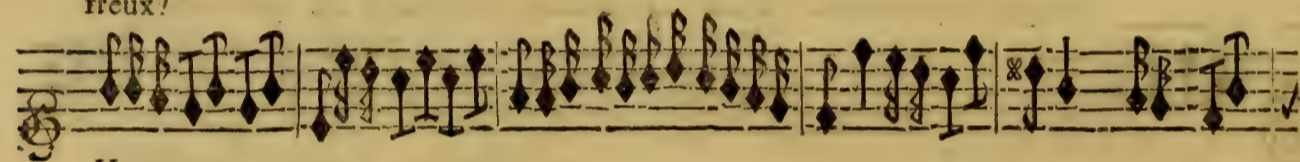
fréux!



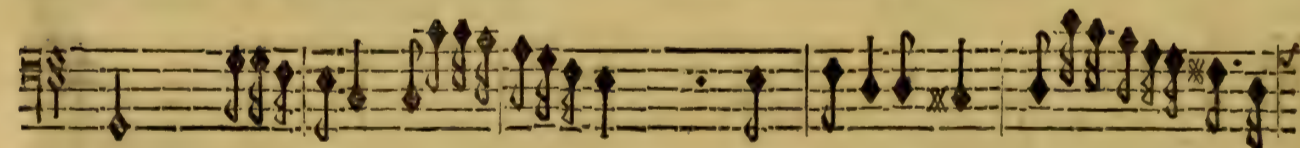
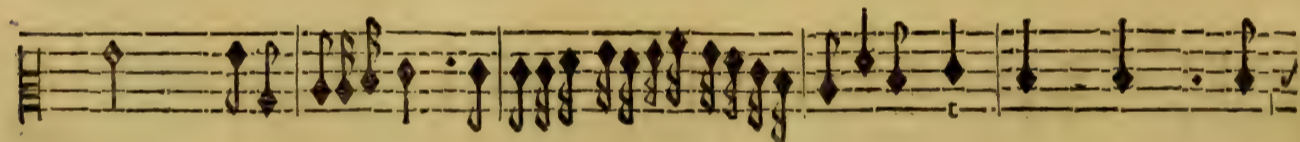
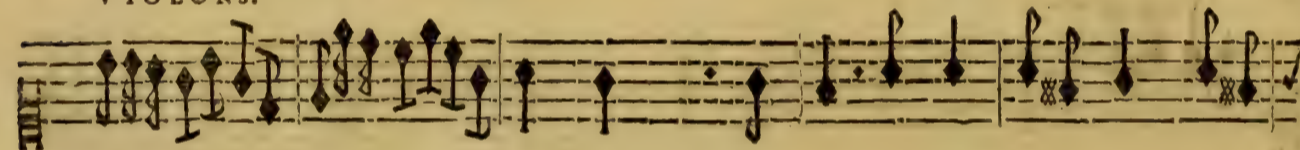
fréux!



fréux!

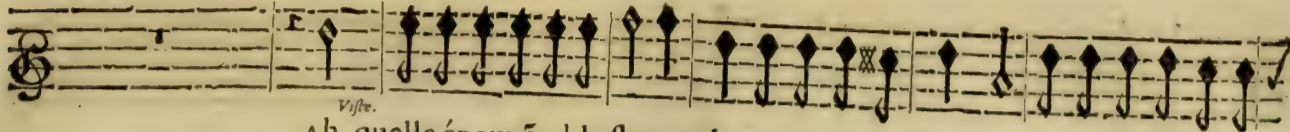
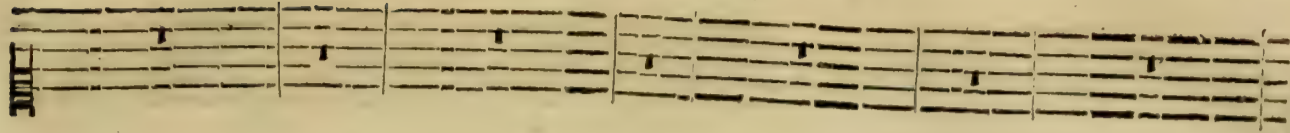


VIOLONS.

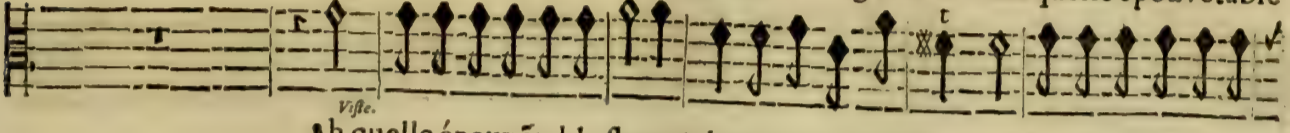


BASSE-CONTINUE.

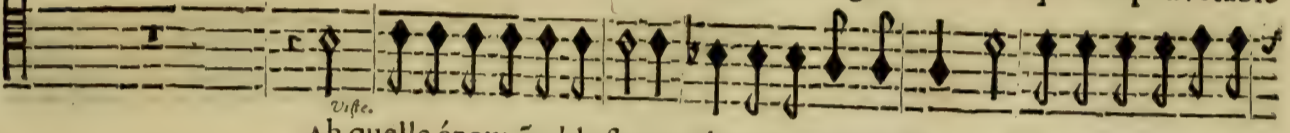




Vifte.
Ah quelle épouvētable flame! Ah quel ravage affreux! Ah quelle épouvētable



Vifte.
Ah quelle épouvētable flame! Ah quel ravage affreux! Ah quelle épouvētable



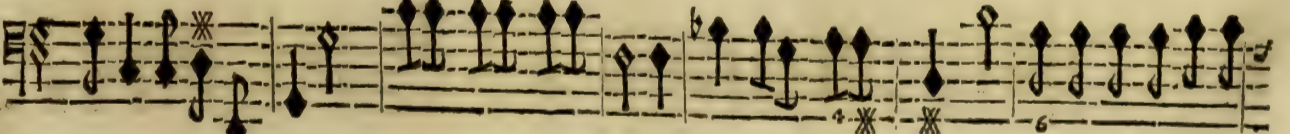
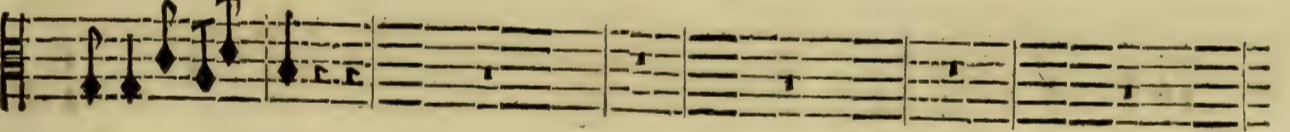
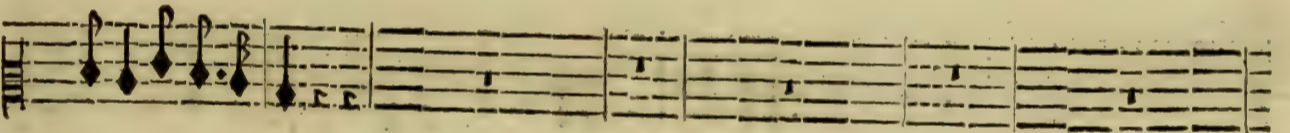
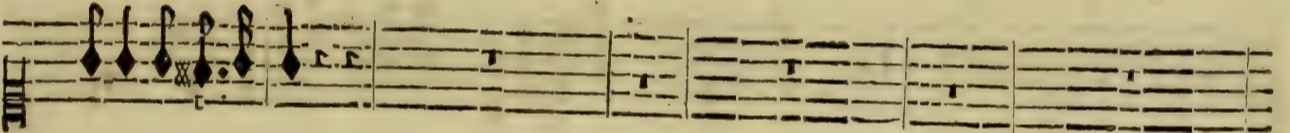
Vifte.
Ah quelle épouvētable flame! Ah quel ravage affreux! Ah quelle épouvētable



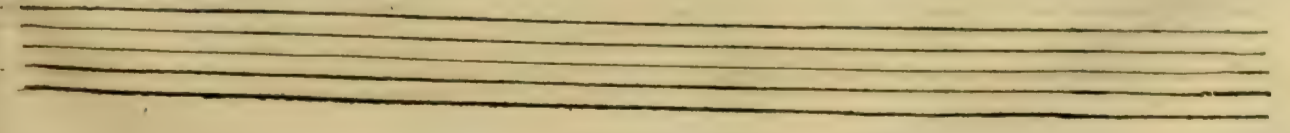
Vifte.
Ah quelle épouvētable flame! Ah quel ravage affreux! Ah quelle épouvētable

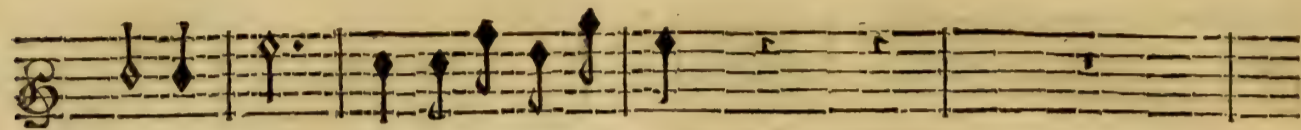


VIOLONS.

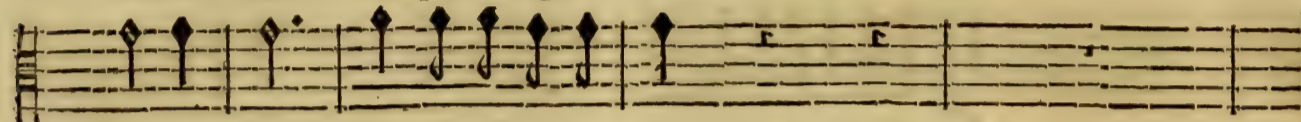


BASSE-CONTINUE.





flame! Ah Ah quel ravage affreux!



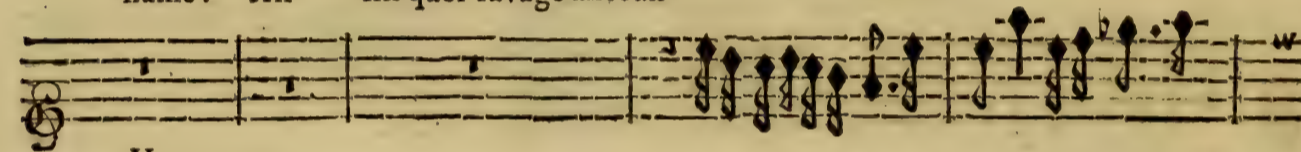
flame! Ah Ah quel ravage affreux!



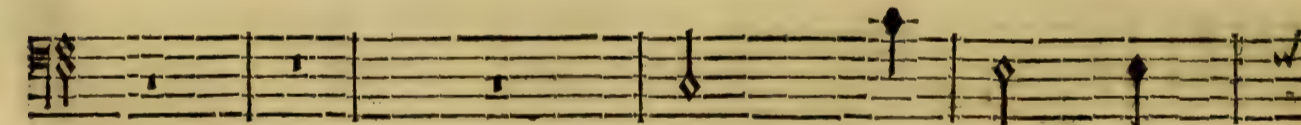
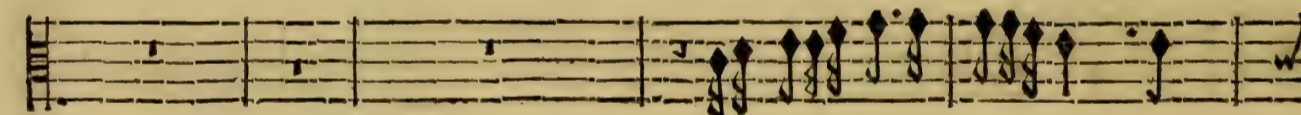
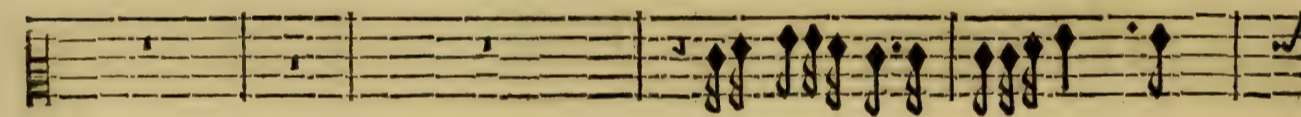
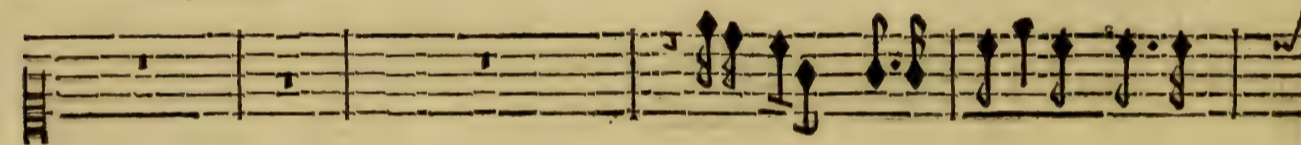
flame! Ah Ah quel ravage affreux!



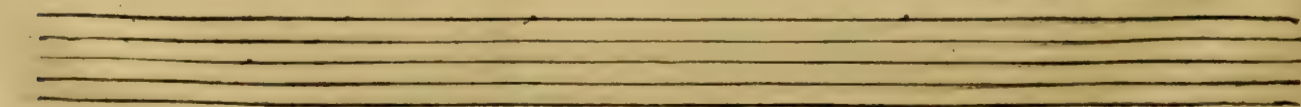
flame! Ah Ah quel ravage affreux!

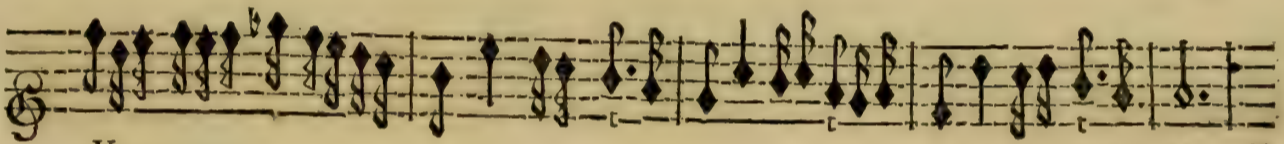
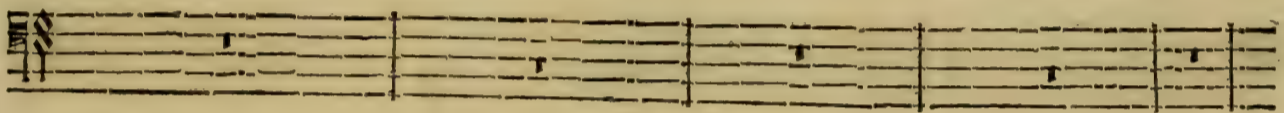
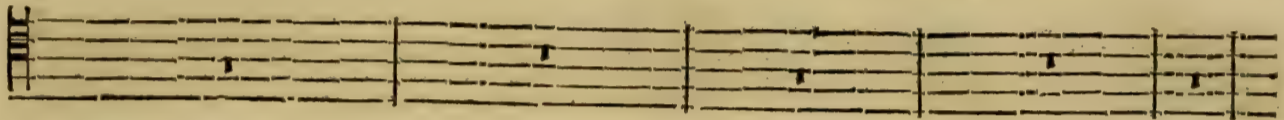
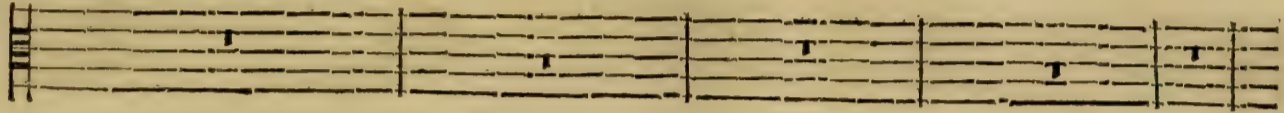
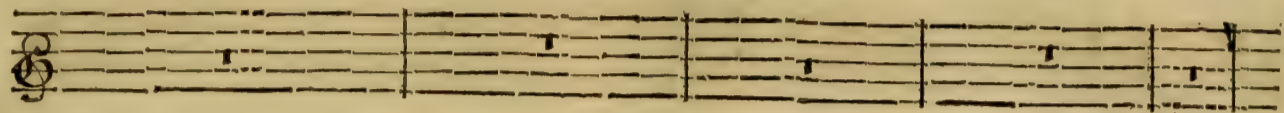
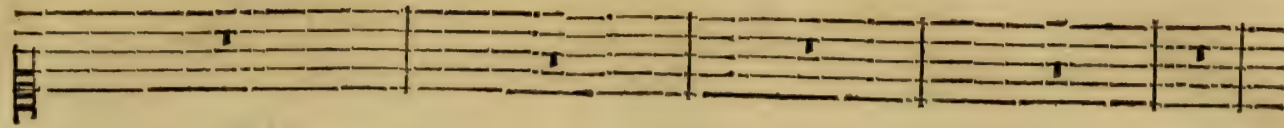


VIOLONS.

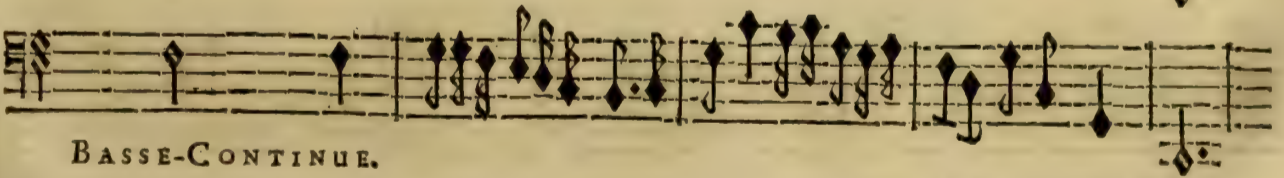
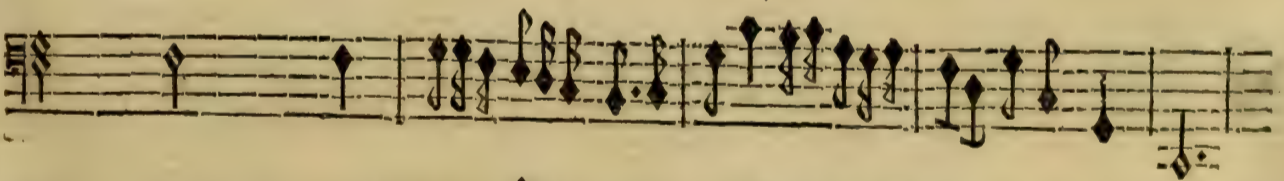
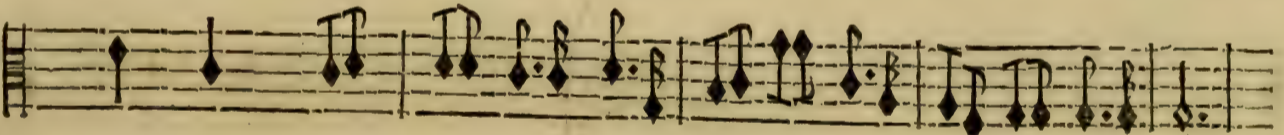
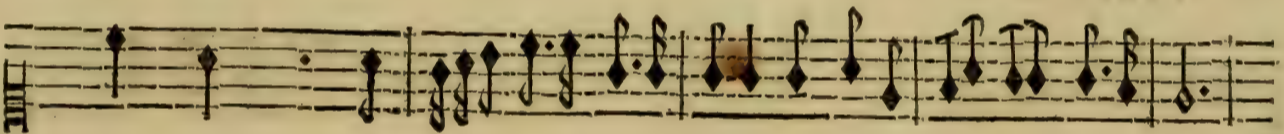


BASSE-CONTINUE.

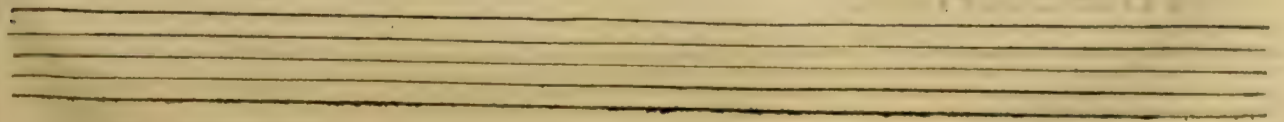




VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

CERES

Portons par tout l'horreur qui regne dans mon ame, Portons par tout d'horribles

VIOLONS.

BASSE-CONTINUE.

T R A G E D I E.

VIOLONS.

BASSE-CONTINUE.

Ah quelle épouventable flame! Ah quel ravage affreux! Ah quel ravage af-

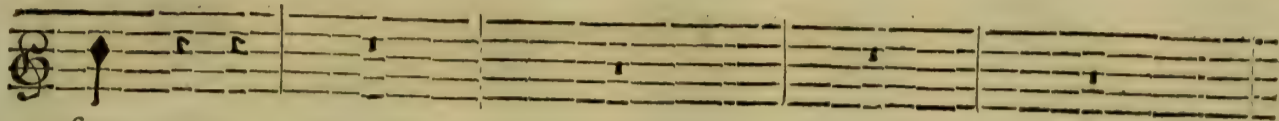
Ah quelle épouventable flame! Ah quel ravage affreux! Ah! quel ravage af-

Ah quelle épouventable flame! Ah quel ravage affreux! Ah quel ravage af-

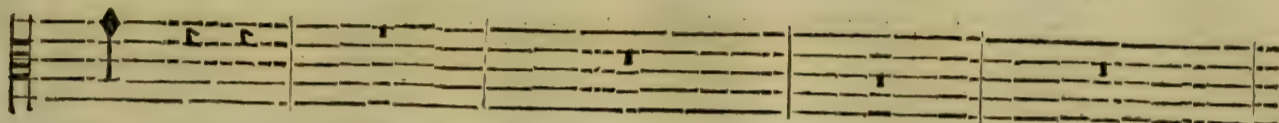
Ah quelle épouventable flame! Ah quel ravage affreux! Ah quel ravage af-

VIOLONS.

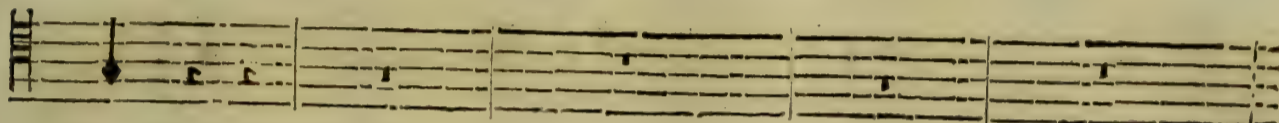
BASSE-CONTINUE.



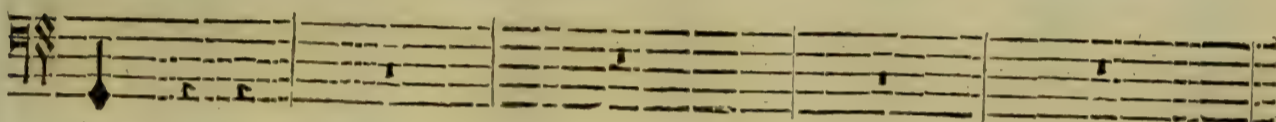
freux!



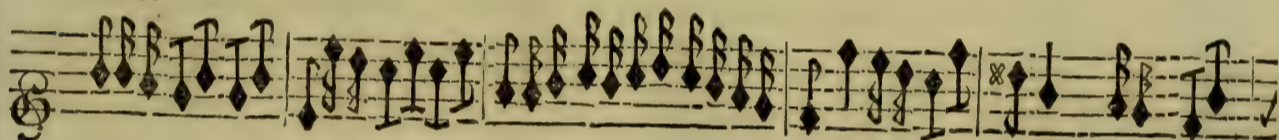
freux!



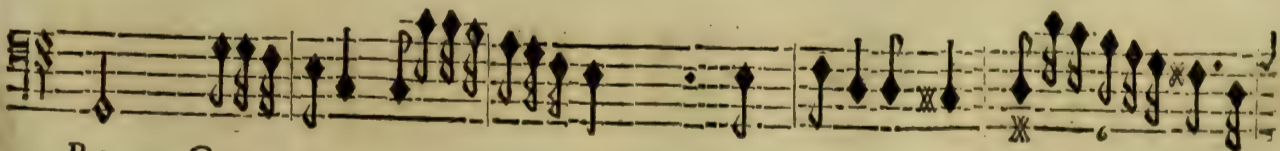
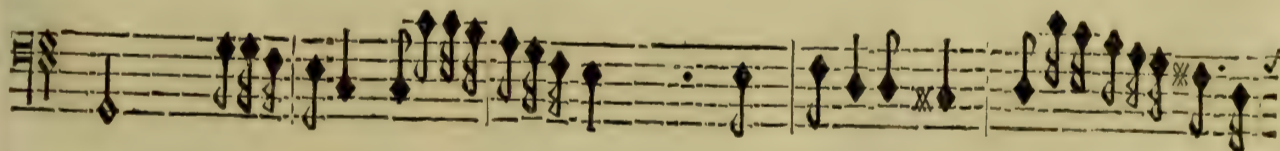
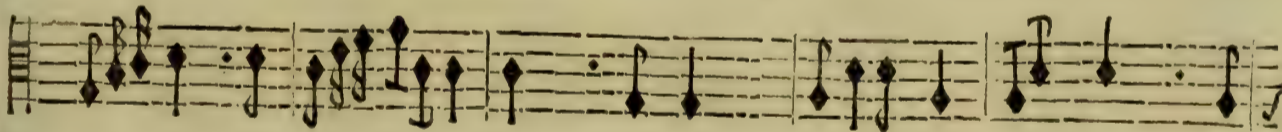
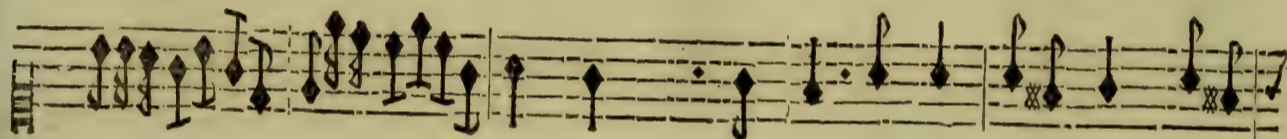
freux!



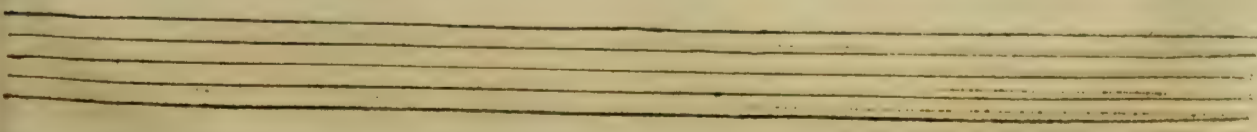
freux!



VIOLONS.



BASSE-CONTINUE.





Vifte.
Ah quelle épouvénable flame! Ah quel ravage affreux! Ah quelle épouvénable



Vifte.
Ah quelle épouvénable flame! Ah quel ravage affreux! Ah quelle épouvénable



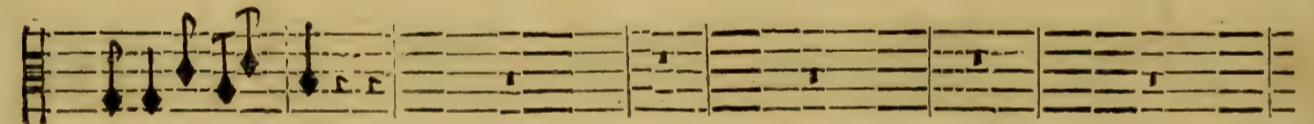
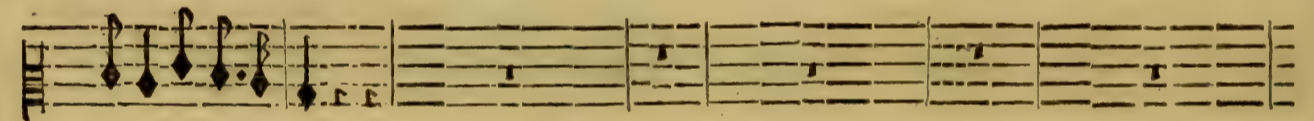
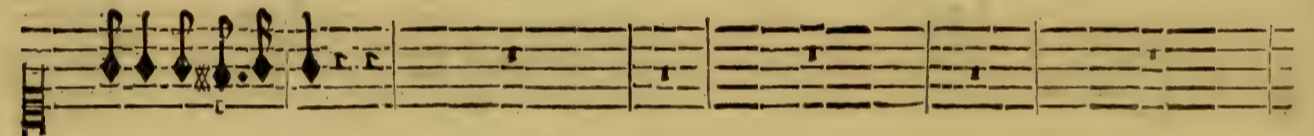
Vifte.
Ah quelle épouvénable flame! Ah quel ravage affreux! Ah quelle épouvénable



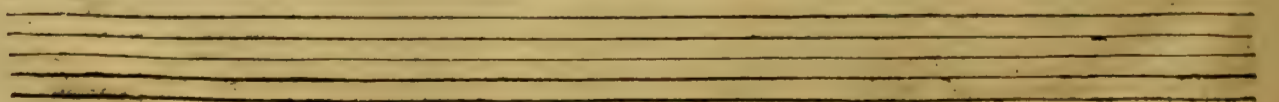
Vifte.
Ah quelle épouvénable flame! Ah quel ravage affreux! Ah quelle épouvénable



VIOLONS.



BASSE-CONTINUE.





flame! Ah Ah quel ravage affreux!



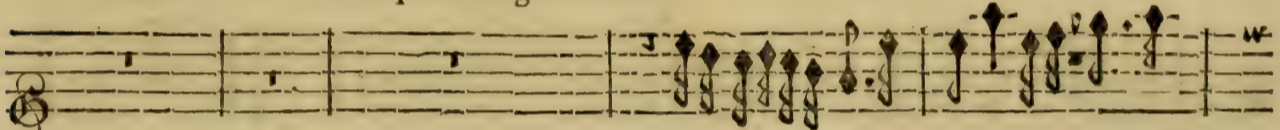
flame! Ah Ah quel ravage affreux!



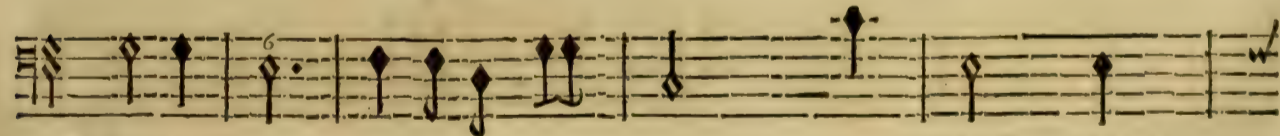
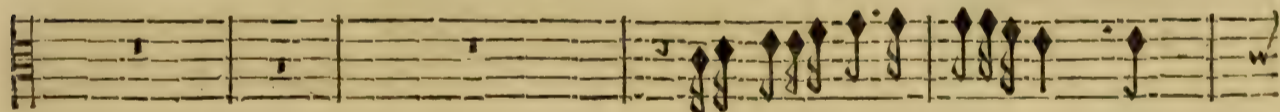
flame! Ah Ah quel ravage affreux!



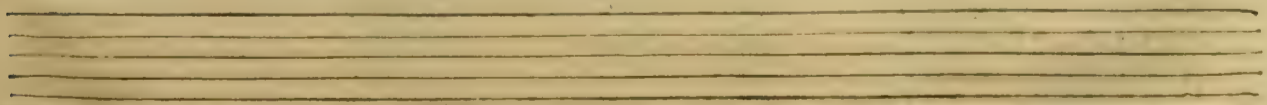
flame! Ah Ah quel ravage affreux!



VIOLONS.



BASSE-CONTINUE.



Five staves of musical notation, likely for strings, showing rhythmic patterns and rests.

VIOLONS.

Musical notation for a string instrument, possibly a viola or cello, with a melodic line.

Musical notation for a string instrument, possibly a viola or cello, with a melodic line.

Musical notation for a string instrument, possibly a viola or cello, with a melodic line.

Musical notation for a string instrument, possibly a viola or cello, with a melodic line.

BASSE-CONTINUE.

On joue pour Entr'acte l'Air qui est à la page 189.

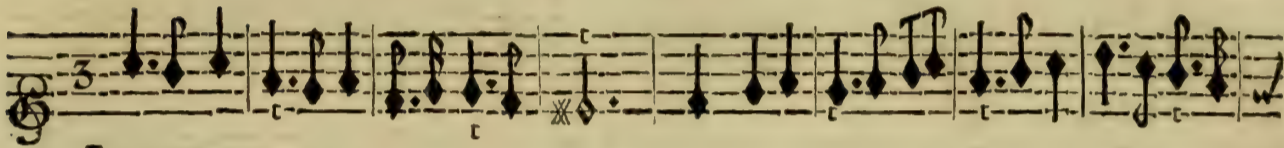
AIR.

FIN DU TROISIEME ACTE.

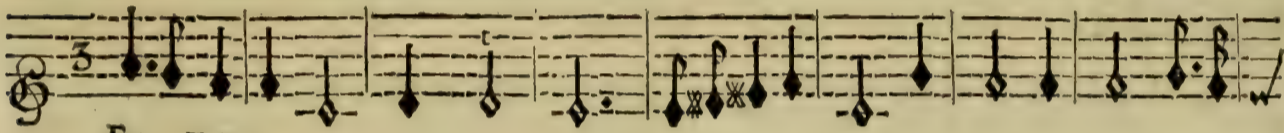


ACTE QUATRIESME.

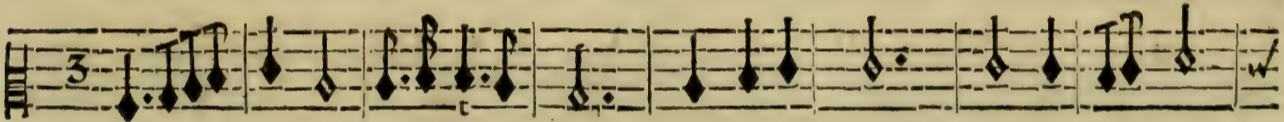
SCENE PREMIERE.



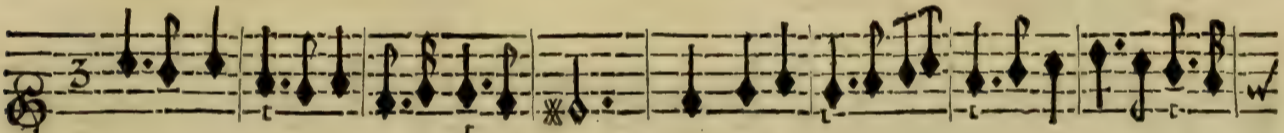
FLUTES.



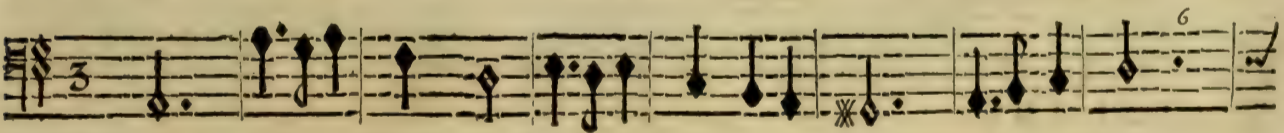
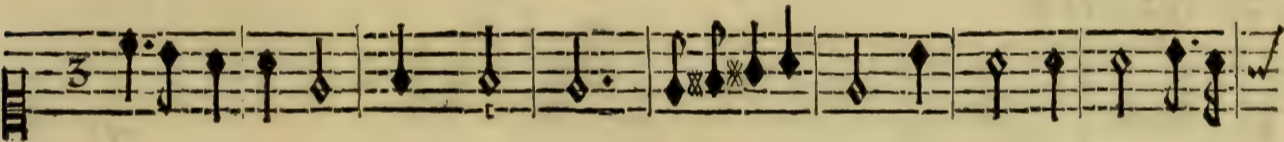
FLUTES.



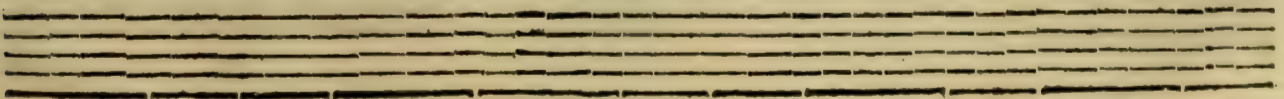
FLUTES.



VIOLONS.



Basse de Violon & Continûe,



Musical staff for Flutes, featuring a treble clef and a key signature of one flat. The notation includes eighth and sixteenth notes with various articulations.

FLUTES.

Musical staff for Flutes, featuring a treble clef and a key signature of one flat. The notation includes eighth and sixteenth notes with various articulations.

FLUTES.

Musical staff for Flutes, featuring an alto clef and a key signature of one flat. The notation includes eighth and sixteenth notes with various articulations.

FLUTES.

Musical staff for Violins, featuring a treble clef and a key signature of one flat. The notation includes quarter and eighth notes.

VIOLONS.

Musical staff for Violins, featuring an alto clef and a key signature of one flat. The notation includes quarter and eighth notes.

Musical staff for Violins, featuring a bass clef and a key signature of one flat. The notation includes quarter and eighth notes.

Musical staff for Bass Violin & Continuo, featuring a bass clef and a key signature of one flat. The notation includes quarter and eighth notes with figured bass symbols (x, *, 6, 4b, 7, 6, 6).

Basse de Violon & Continüe.

Musical staff for Flutes, featuring a treble clef and a key signature of one flat. The notation includes eighth and sixteenth notes with various articulations.

FLUTES.

Musical staff for Flutes, featuring a treble clef and a key signature of one flat. The notation includes eighth and sixteenth notes with various articulations.

FLUTES.

Musical staff for Flutes, featuring an alto clef and a key signature of one flat. The notation includes eighth and sixteenth notes with various articulations.

FLUTES.

Musical staff for Violins, featuring a treble clef and a key signature of one flat. The notation includes quarter and eighth notes.

VIOLONS.

Musical staff for Violins, featuring an alto clef and a key signature of one flat. The notation includes quarter and eighth notes.

Musical staff for Violins, featuring a bass clef and a key signature of one flat. The notation includes quarter and eighth notes.

Musical staff for Bass Violin & Continuo, featuring a bass clef and a key signature of one flat. The notation includes quarter and eighth notes with figured bass symbols (6, x, 6, *, b, 6b, x, 6x, x).

Basse de Violon & Continüe.

TRAGÉDIE.

FLUTES,

FLUTES.

FLUTES.

VIOLONS.

VIOLONS.

VIOLONS.

Basse de Violon & Continûe.

FLUTES.

FLUTES.

FLUTES.

VIOLONS.

VIOLONS.

VIOLONS.

Basse de Violon & Continûe.



PROSERPINE,

FLUTES.

FLUTES.

FLUTES.

VIOLONS.

VIOLONS.

VIOLONS.

BASSE-CONTINUE.

FLUTES.

FLUTES.

FLUTES.

VIOLONS.

VIOLONS.

VIOLONS.

BASSE-CONTINUE.

FLUTES.

Musical staff for Flutes, featuring a treble clef and a series of notes with various ornaments and slurs.

FLUTES.

Musical staff for Flutes, featuring a treble clef and a series of notes with various ornaments and slurs.

FLUTES.

Musical staff for Flutes, featuring a treble clef and a series of notes with various ornaments and slurs.

VIOLONS.

Musical staff for Violons, featuring a treble clef and a series of notes with various ornaments and slurs.

Musical staff for Violons, featuring a treble clef and a series of notes with various ornaments and slurs.

Musical staff for Violons, featuring a treble clef and a series of notes with various ornaments and slurs.

Basse de Violon & Continüë.

Musical staff for Basses, featuring a bass clef and a series of notes with various ornaments and slurs.

FLUTES.

Musical staff for Flutes, featuring a treble clef and a series of notes with various ornaments and slurs.

FLUTES.

Musical staff for Flutes, featuring a treble clef and a series of notes with various ornaments and slurs.

FLUTES.

Musical staff for Flutes, featuring a treble clef and a series of notes with various ornaments and slurs.

VIOLONS.

Musical staff for Violons, featuring a treble clef and a series of notes with various ornaments and slurs.

Musical staff for Violons, featuring a treble clef and a series of notes with various ornaments and slurs.

Musical staff for Violons, featuring a treble clef and a series of notes with various ornaments and slurs.

Basse de Violon & Continüë.

Musical staff for Basses, featuring a bass clef and a series of notes with various ornaments and slurs.

Basse de Violon & Continüë.

Tournez visle.

PROSERPINE,
LES OMBRES HEUREUSES.

L Oin d'icy, loin de nous, Tristes ennuis, importunes al- larmes: Gardez- vous, Gardez-

L Oin d'icy, loin de nous, Tristes ennuis, importunes al- larmes: Gardez- vous, Gardez-

L Oin d'icy, loin de nous, Tristes ennuis, importunes al- larmes: Gardez- vous, gardez-

VIOLONS.

Basse de Violon & Continuë.

vous D'interrompre la Paix dont nous goûtons les charmes; Gardez- vous, gardez-

vous D'interrompre la Paix dont nous goûtons les charmes; Gardez- vous, gardez-

vous D'interrompre la Paix dont nous goûtons les charmes; Gardez- vous, gardez-

VIOLONS.

Basse de Violon & Continuë.

T R A G E D I E.

vous De troubler un bonheur si doux.

vous De troubler un bonheur si doux.

vous De troubler un bonheur si doux.

VIOLONS.

Basse de Violon & Continué.

Gardez-vous, gardez-vo^o de troubler un bonheur si doux.

Gardez-vous, gardez-vo^o de troubler un bonheur si doux.

Basse de Violon & Continué.

Basse de Violon & Continué.

PROSERPINE,

Gardez-vous, gardez-vous De troubler un bôheur si doux.

Gardez-vous, gardez-vous De troubler un bôheur si doux.

Gardez-vous, gardez-vous De troubler un bôheur si doux.

VIOLONS.

Basse de Violon & Continûe.

VIOLONS.

Basse de Violon & Continûe.

T R A G E D I E.

LES OMBRES HEUREUSES.

O bien-heureu- se vie! Vous ne nous ferez point ravie; O doux plai-

O bien-heureuse vie! Vous ne nous ferez point ravie; O doux plaisirs! .ij.

BASSE-CONTINUE.

firs dont nos vœux sont comblez Vous ne ferez jamais troublez! O doux plai-

firs dont nos vœux sont comblez Vous ne ferez jamais troublez! Vous ne ferez jamais trou-

BASSE-CONTINUE.

firs dont nos vœux sont comblez! O Doux plaisirs dont nos vœux sont comblez Vous ne se-

blez! O doux plaisirs dont nos vœux s'ont cōblez! dont nos vœux sont cōblez! Vous ne se-

BASSE-CONTINUE.

rez jamais troublez. Vo^e ne ferez jamais troublez, O doux plaisirs dont nos

rez jamais troublez. O doux plaisirs dont nos vœux s'ont cōblez! dont nos

BASSE-CONTINUE.

vœux font comblez Vous ne ferez jamais trou- blez.

vœux font comblez ! Vous ne ferez jamais trou- blez.

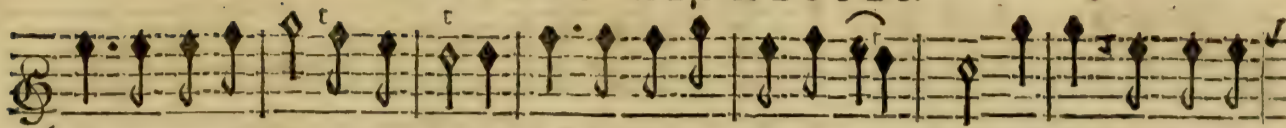
BASSE-CONTINUE.

RITOURNELLE.

BASSE-CONTINUE.

BASSE-CONTINUE.

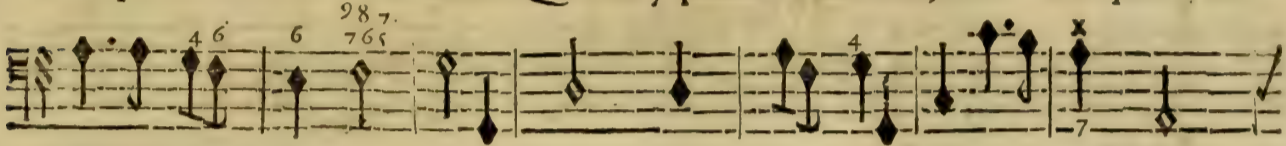
TRAGÉDIE.
OMBRES HEUREUSES.



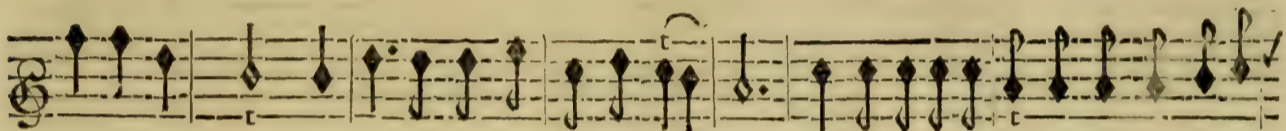
AH: que ces demeures sont belles! Que nous y passons d'heureux jours! Ah! que ces de-



meures sont belles! Que nous y passons d'heureux jours! Ah! que ces de-



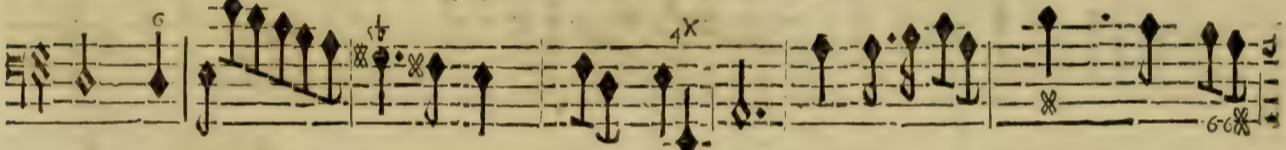
BASSE-CONTINUE.



meures sont belles! Que nous y passons d'heureux jours! Quelle felicité pour les amans fi-



meures sont belles! Que nous y passons d'heureux jours! Quelle felicité pour les amans fi-



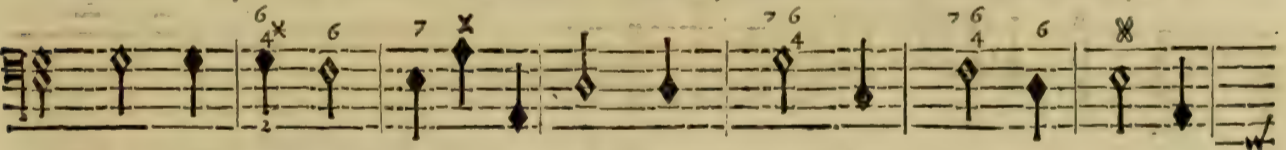
BASSE-CONTINUE.



delles: icy les amours éternelles ont toujours les douceurs des nouvelles a-



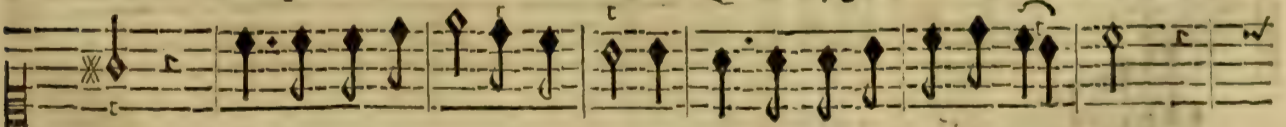
delles! icy les amours éternelles ont toujours les douceurs des nouvelles a-



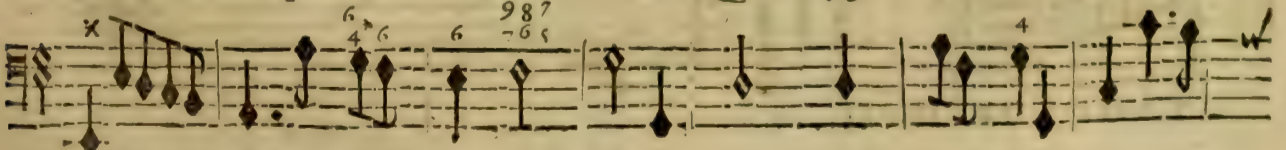
BASSE-CONTINUE.



mours. Ah! que ces demeures sont belles! Que nous y goustons de beaux jours! Ah!



mours. Ah! que ces demeures sont belles! Que nous y goustons de beaux jours!



BASSE-CONTINUE.

PROSERPINE,

que ces demeures sont belles! Que nous y passons d'heureux jours.

Ah! que ces demeures sont belles! Que nous y passons de beaux jours.

BASSE-CONTINUE.

RITOURNELLE.

BASSE-CONTINUE.

BASSE-CONTINUE.

TRAGÉDIE.

OMBRES HEUREUSES.

Dans ces beaux lieux tout nous enchanté, Les plaisirs y suivent nos pas, Et

Dans ces beaux lieux tout nous enchante, Les plaisirs y suivent nos pas, Et

BASSE-CONTINUE.

plus on en jouit, plus le desir augmente D'en goûter les appas. Et

plus on en jouit, plus le desir augmente D'en goûter les appas. Et plus on en jouit,

BASSE-CONTINUE.

plus on en jouit, plus le desir augmente D'en goûter les appas.

it, plus le desir plus le desir augmente D'en goûter les appas.

BASSE-CONTINUE.

LE CHOEUR DES OMBRES HEUREUSES.

O! Bien-heureuse vie! Vous ne nous ferez point ravie. O! doux plai-

O! Bien-heureuse vie! Vous ne nous ferez point ravie. O! doux plaisirs O! doux plai-

O! Bien-heureuse vie! Vous ne nous ferez point ravie. O! doux plaisirs O! doux plai-

BASSE-CONTINUE.

PROSERPINE,

First musical staff for the Soprano voice, featuring a treble clef and a key signature of one flat. The melody begins with a trill (t) on the first note.

firs dont nos vœux sont cōblez! Vous ne ferez jamais troublez. O! doux plai-

Second musical staff for the Alto voice, featuring a treble clef and a key signature of one flat. The melody begins with a trill (t) on the first note.

firs dont nos vœux sont cōblez! Vous ne ferez jamais troublez. Vous ne ferez jamais trou-

Third musical staff for the Tenor voice, featuring a treble clef and a key signature of one flat. The melody begins with a trill (t) on the first note.

firs dont nos vœux sont cōblez! Vous ne ferez jamais troublez. Vous ne ferez jamais trou-

Fourth musical staff for the Bass-Continue, featuring a bass clef and a key signature of one flat. It includes figured bass notation with figures such as 5, 7, 6, 6, 6, 2, 8, and 6.

BASSE-CONTINUE.

Fifth musical staff for the Soprano voice, featuring a treble clef and a key signature of one flat. The melody begins with a trill (t) on the first note.

firs dont nos vœux sont comblez! Vous ne ferez jamais troublez. Vous ne ferez jamais trou-

Sixth musical staff for the Alto voice, featuring a treble clef and a key signature of one flat. The melody begins with a trill (t) on the first note.

blez. O! doux plaisirs. O! doux plaisirs dont nos vœux dont nos vœux font com-

Seventh musical staff for the Tenor voice, featuring a treble clef and a key signature of one flat. The melody begins with a trill (t) on the first note.

blez. O! doux plaisirs O! doux plaisirs dont nos vœux font com-

Eighth musical staff for the Bass-Continue, featuring a bass clef and a key signature of one flat. It includes figured bass notation with figures such as 7, 6, 4, 5, 6, 6, 7, and 7.

BASSE-CONTINUE

Ninth musical staff for the Soprano voice, featuring a treble clef and a key signature of one flat. The melody begins with a trill (t) on the first note.

blez. O! doux plaisirs dont nos vœux font comblez! O! doux plai-

Tenth musical staff for the Alto voice, featuring a treble clef and a key signature of one flat. The melody begins with a trill (t) on the first note.

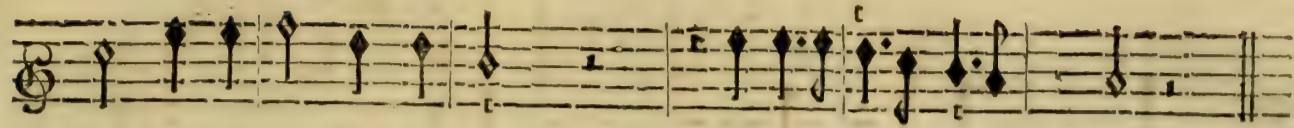
blez! Vous ne ferez jamais troublez. O! doux plaisirs dont nos vœux font com-

Eleventh musical staff for the Tenor voice, featuring a treble clef and a key signature of one flat. The melody begins with a trill (t) on the first note.

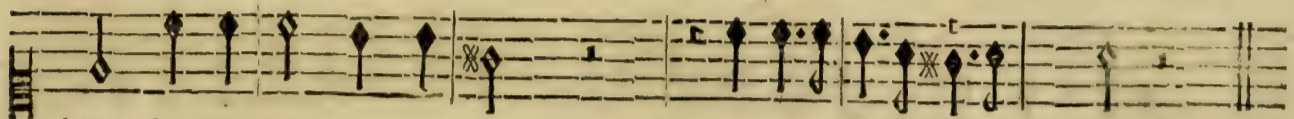
blez! Vous ne ferez jamais troublez. Vo^o ne ferez jamais troublez. O! doux plaisirs dont nos

Twelfth musical staff for the Bass-Continue, featuring a bass clef and a key signature of one flat. It includes figured bass notation with figures such as 7, 6, 6, 6, and 6.

BASSE-CONTINUE.



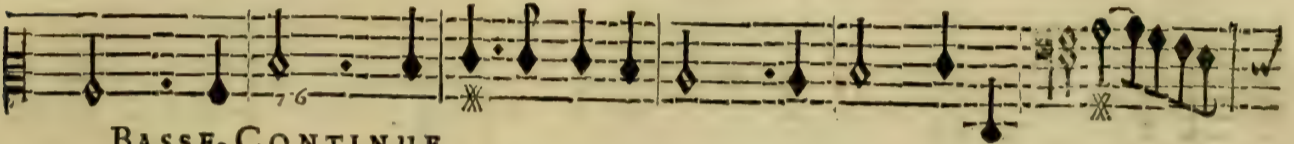
firs dont nos vœux font comblez! Vous ne ferez jamais trou-blez.



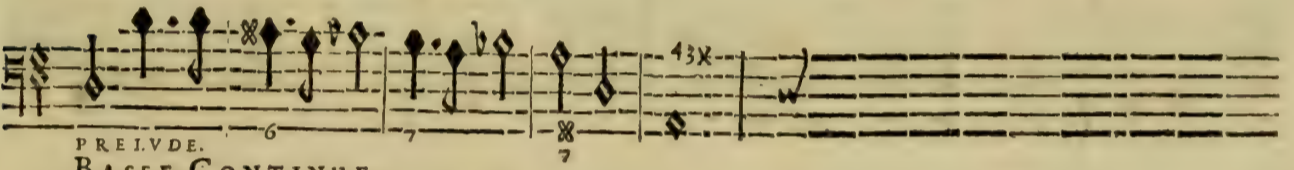
blez! dont nos vœux font comblez! Vous ne ferez jamais trou-blez.



vœux dont nos vœux font comblez! Vous ne ferez Vous ne ferez jamais trou-blez.



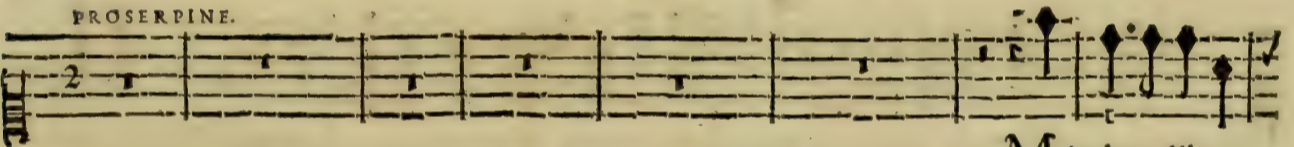
BASSE-CONTINUE.



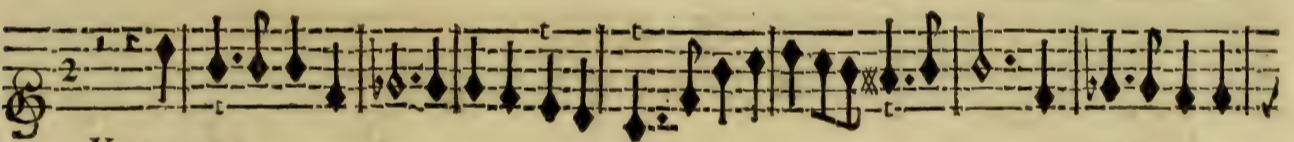
PRELUDE.
BASSE-CONTINUE.

SCENE II.

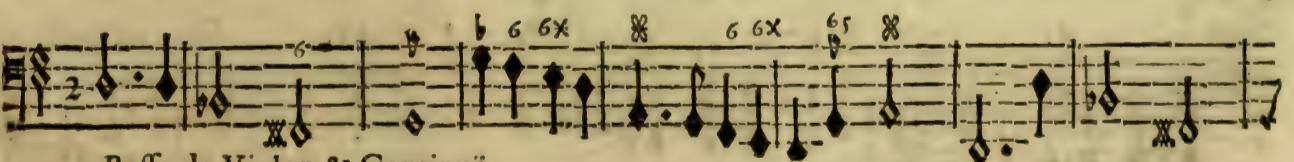
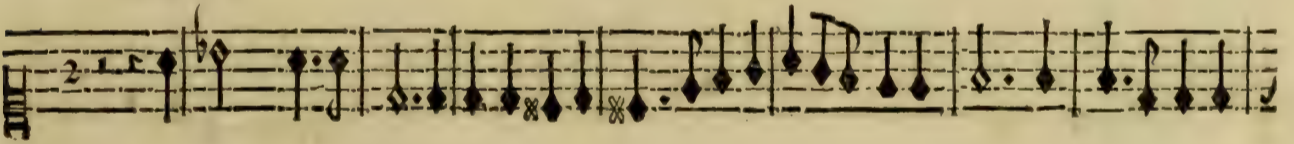
PROSERPINE, ASCALAPHE,
LES OMBRES HEUREUSES.



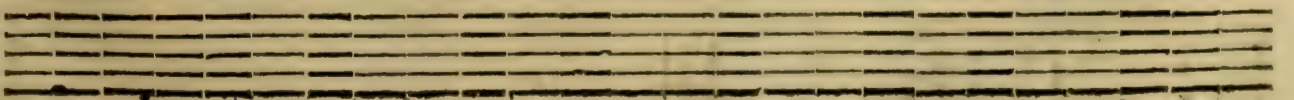
MA chere liber-



VIOLONS.



Basse de Violon & Continuë.



PROSERPINE,

té que vous aviez d'attraits! En vous perdant, hélas! que mon ame est atteinte De dou-

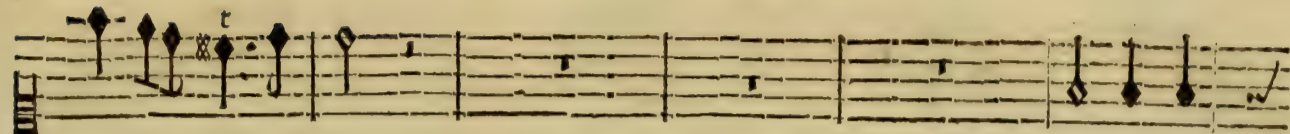
VIOLONS. * * *

Basse de Violon & Continüe.

leur, de trouble, & de crainte! Ma chere liberté que vous aviez d'attraits! Faut-il vous

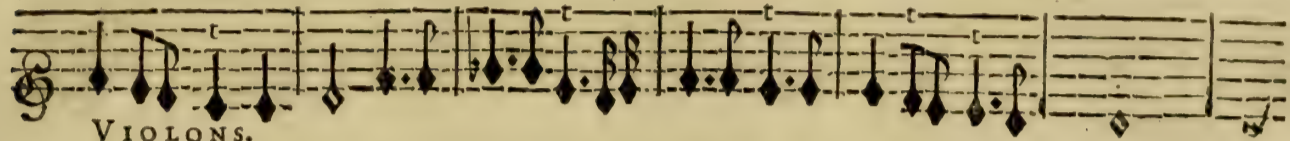
VIOLONS. * * *

Basse de Violon & Continüe.

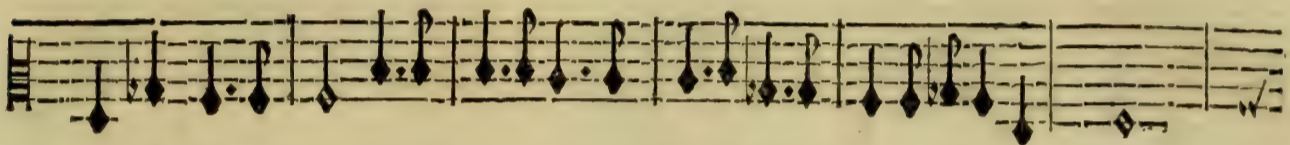
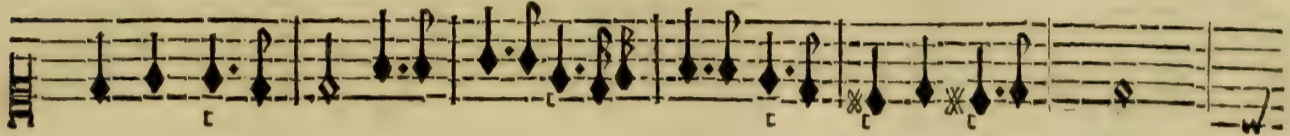


perdre pour jamais.

Ombres, que



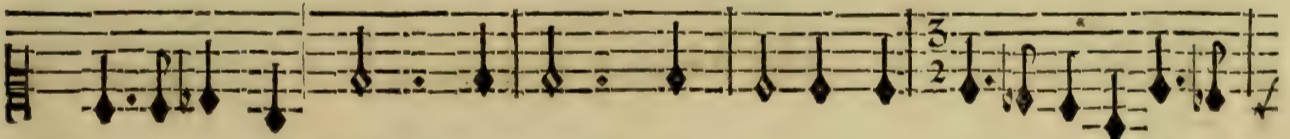
VIOLONS.



BASSE-CONTINUE.



j'interromps, souffrez ma tri- ste plainte, Ce n'est pas pour mon cœur que vos plaisirs sont



BASSE-CONTINUE.



PROSERPINE,

Musical staff for the vocal line, featuring a treble clef and a 3/2 time signature. The notes are mostly quarter and eighth notes, with some rests. There are some markings like 'x' and 'r' above the notes.

fais, Plaignez-vous avec moy du Dieu qui m'a contrainte De troubler la dou-

Musical staff for Violins, featuring a treble clef and a 3/2 time signature. The notes are mostly quarter and eighth notes, with some rests. There are some markings like 'x' and 'r' above the notes.

VIOLONS.

Musical staff for Violins, featuring a treble clef and a 3/2 time signature. The notes are mostly quarter and eighth notes, with some rests. There are some markings like 'x' and 'r' above the notes.

Musical staff for Basses, featuring a bass clef and a 3/2 time signature. The notes are mostly quarter and eighth notes, with some rests. There are some markings like 'x' and 'r' above the notes.

Musical staff for Bass Continuo, featuring a bass clef and a 3/2 time signature. The notes are mostly quarter and eighth notes, with some rests. There are some markings like 'x' and 'r' above the notes.

BASSE-CONTINUE.

Empty musical staff.

Musical staff for the vocal line, featuring a treble clef and a 3/2 time signature. The notes are mostly quarter and eighth notes, with some rests. There are some markings like 'x' and 'r' above the notes.

ceur de vostre heureuse Paix. Ma chere liberte que vous aviez d'attraits! En vo^e per-

Musical staff for Violins, featuring a treble clef and a 3/2 time signature. The notes are mostly quarter and eighth notes, with some rests. There are some markings like 'x' and 'r' above the notes.

VIOLONS.

Musical staff for Violins, featuring a treble clef and a 3/2 time signature. The notes are mostly quarter and eighth notes, with some rests. There are some markings like 'x' and 'r' above the notes.

Musical staff for Basses, featuring a bass clef and a 3/2 time signature. The notes are mostly quarter and eighth notes, with some rests. There are some markings like 'x' and 'r' above the notes.

Musical staff for Bass Continuo, featuring a bass clef and a 3/2 time signature. The notes are mostly quarter and eighth notes, with some rests. There are some markings like 'x' and 'r' above the notes.

BASSE-CONTINUE.

Empty musical staff.

PROSERPINE,
ASCALAPHE.

VIOLONS.

BASSE-CONTINUE.

Aimez qui vous aime rien n'est si charmant. Aimez, aimez qui vous

VIOLONS.

BASSE-CONTINUE.

aime, Rien n'est si charmant, Pluton n'est pas un Dieu sujet au changement, Il vous offre son

VIOLONS.

BASSE-CONTINUE.

coeur avec son diadème. Pluton n'est pas un Dieu sujet au changement, Il vous

VIOLONS.

BASSE-CONTINUE.

offre son cœur avec son Diadé- me. Aimez qui vous aime, Rien n'est si char-

VIOLONS.

Basse de Violon & Continûe.

mant. Aimez Aimez qui vous aime, Rien n'est si charmant.

VIOLONS.

Basse de Violon & Continûe.

TRAGÉDIE.

CHOEUR DES OMBRES, PROSERPINE ET ASCALAPHE.

Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous aime, Rien n'est si charmant.

PROSERPINE.

ASCALAPHE.

Aimez qui vous aime, Rien n'est si char-

VIOLONS.

BASSE-CONTINUE.

PROSERPINE,

Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous

Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous

Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous

PROSERPINE.

ASCALAPHE.

mant.

Aimez qui vous aime.

VIOLONS.

BASSE-CONTINUE.

Musical staff for Soprano part, showing a series of notes and rests.

aime, Rien n'est si charmant.

Aimez qui vous

Musical staff for Alto part, showing a series of notes and rests.

aime, Rien n'est si charmant.

Aimez qui vous

Musical staff for Tenor part, showing a series of notes and rests.

aime, Rien n'est si charmant.

Aimez qui vous

PROSERPINE.

Musical staff for Proserpine part, showing a series of notes and rests.

ASCALAPHE.

Musical staff for Ascalaphe part, showing a series of notes and rests.

Aimez qui vous aime, Rien n'est si charmant.

Musical staff for Violins part, showing a series of notes and rests.

VIOLONS.

Musical staff for Violins part, showing a series of notes and rests.

Musical staff for Violins part, showing a series of notes and rests.

Musical staff for Violins part, showing a series of notes and rests.

Musical staff for Bass Continuo part, showing a series of notes and rests.

BASSE-CONTINUE.

Empty musical staff.

Empty musical staff.

PROSERPINE,

First vocal staff with notes and rests.

aime, Rien n'est si charmant.

Second vocal staff with notes and rests.

aime, Rien n'est si charmant.

Third vocal staff with notes and rests.

aime, Rien n'est si charmant.

PROSERPINE. *lentement*

Que n'est-il satisfait de sa grandeur suprefme, l'estois heureufe sans a-

ASCALAPHE.

VIOLONS.

Violon staff with notes and rests.

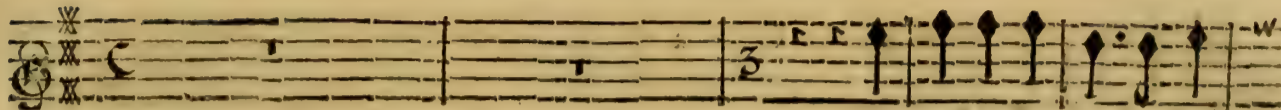
Violon staff with notes and rests.

Violon staff with notes and rests.

BASSE-CONTINUE.

BASSE-CONTINUE.

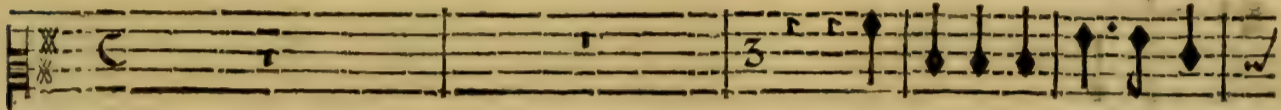
Empty musical staves for the Basse-Continue part.



Aimez qui vous aime, Rien

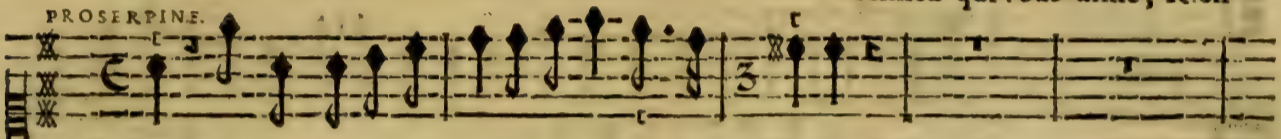


Aimez qui vous aime, Rien



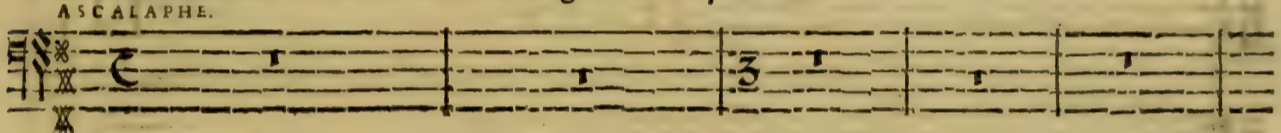
Aimez qui vous aime, Rien

PROSERPINE.


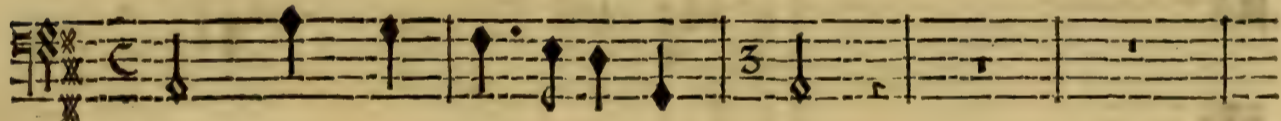
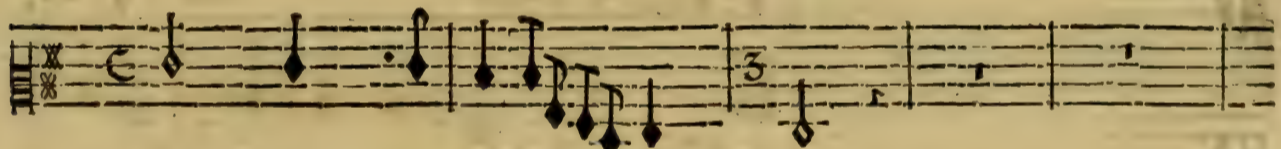
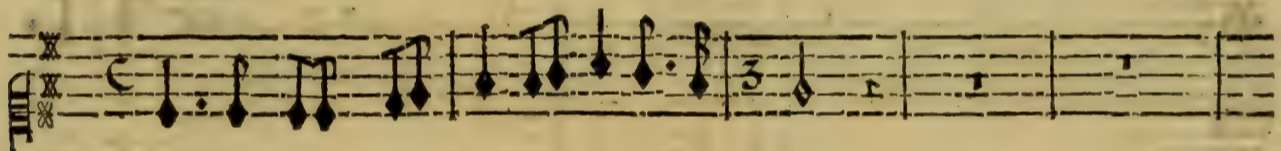
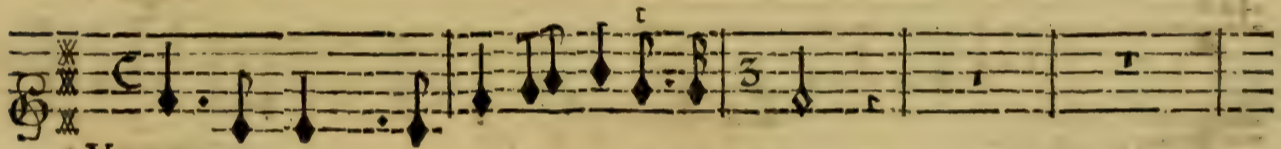


mant; Mon cœur se contentoit de regner sur luy- & mesme.

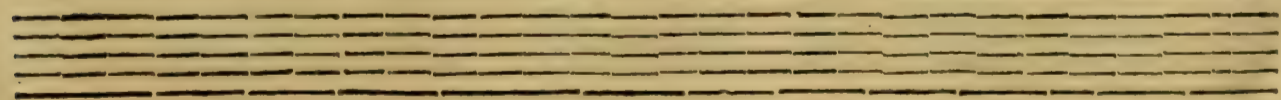
ASCALAPHE.

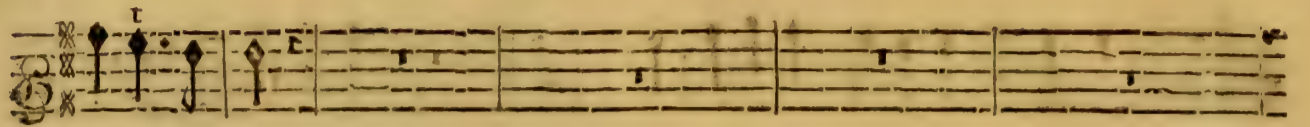


VIOLONS.

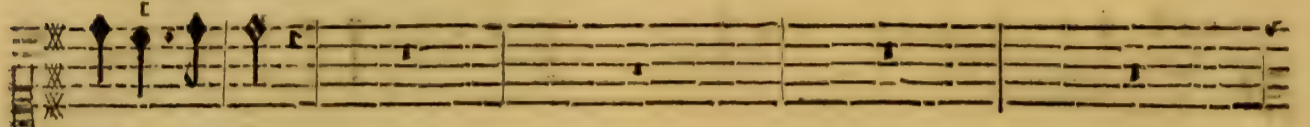


BASSE-CONTINUE.

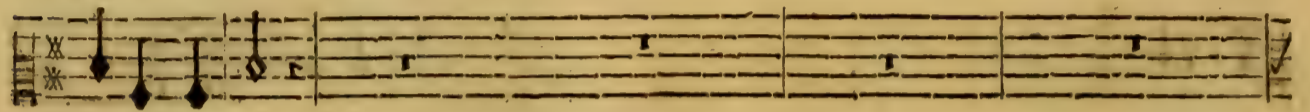




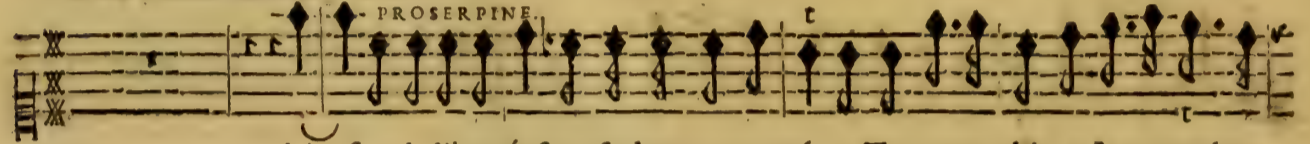
n'est si charmant.



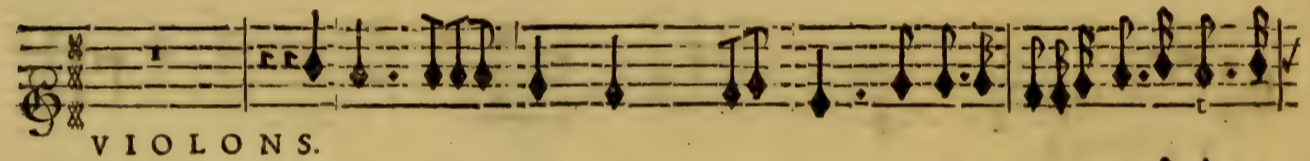
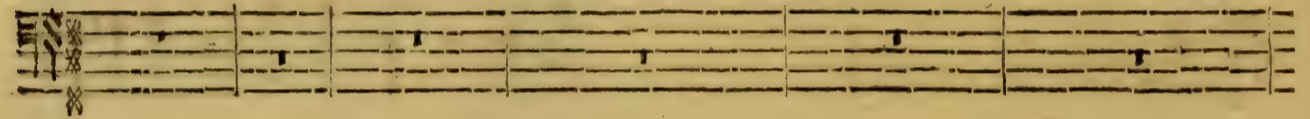
n'est si charmant.



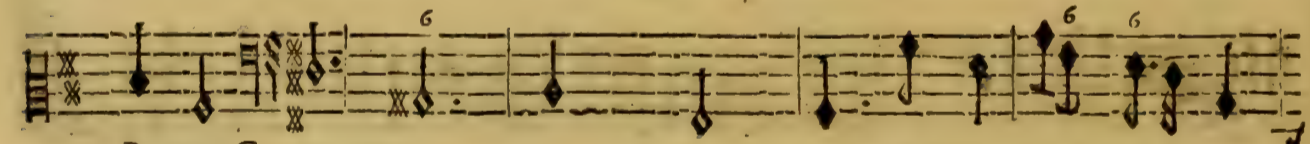
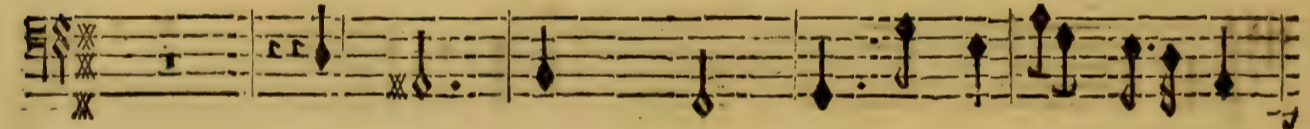
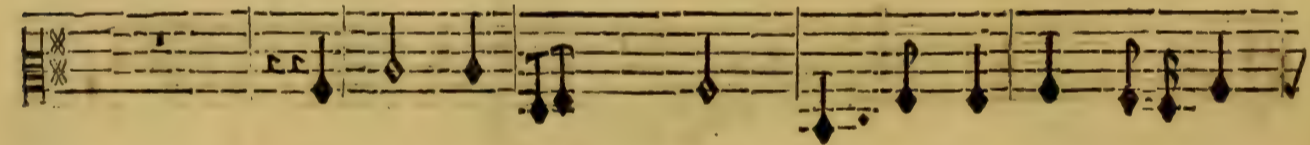
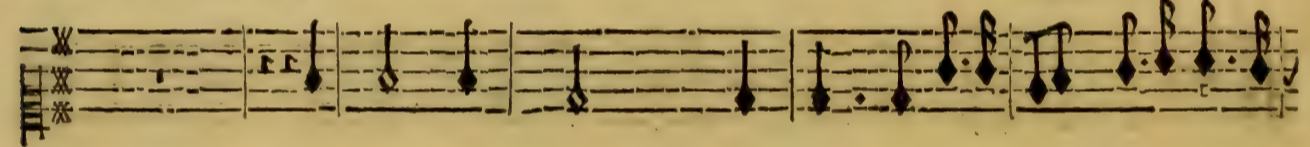
n'est si charmant.



A h' sans la liberté, sans sa douceur extrême, Tout autre bien est un cruel tour-



VIOLONS.



BASSE-CONTINUE.



A musical staff for Soprano, featuring a treble clef and a key signature of one flat. The melody consists of a series of eighth and sixteenth notes, with some rests.

Aimez qui vous aime, Rien n'est si charmant.

A musical staff for Alto, featuring a treble clef and a key signature of one flat. The melody is similar to the Soprano part, with some variations in note values.

Aimez qui vous aime, Rien n'est si charmant.

A musical staff for Tenor, featuring a bass clef and a key signature of one flat. The melody is similar to the other vocal parts.

Aimez qui vous aime, Rien n'est si charmant.

A musical staff for PROSERPINE, featuring a treble clef and a key signature of one flat. The melody is simpler, with longer note values.

ment.

A musical staff for ASCALAPHE, featuring a treble clef and a key signature of one flat. The melody is more active, with many eighth and sixteenth notes.

Aimez qui vous aime, Rien n'est si char-

A musical staff for VIOLONS, featuring a treble clef and a key signature of one flat. The melody is similar to the vocal parts.

VIOLONS.

A musical staff for Violins II, featuring a treble clef and a key signature of one flat. The melody is similar to the Violins I part.

A musical staff for Violins I, featuring a treble clef and a key signature of one flat. The melody is similar to the other string parts.

A musical staff for Viola, featuring a alto clef and a key signature of one flat. The melody is similar to the other string parts.

A musical staff for BASSE-CONTINUE, featuring a bass clef and a key signature of one flat. The melody is similar to the other string parts.

BASSE-CONTINUE.

An empty musical staff with a treble clef and a key signature of one flat.

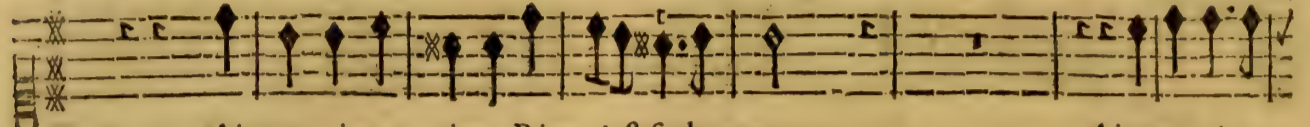
An empty musical staff with a bass clef and a key signature of one flat.

PROSERPINE,



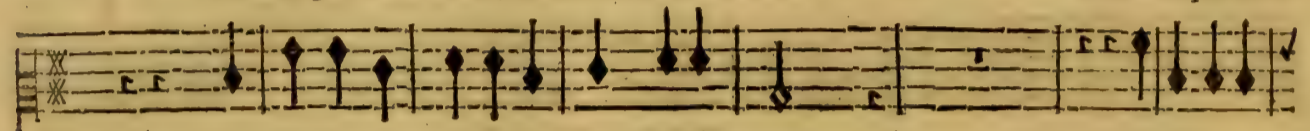
Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous



Aimez qui vous aime, Rien n'est si charmant.

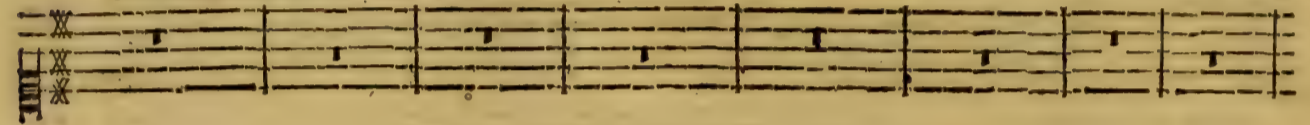
Aimez qui vous



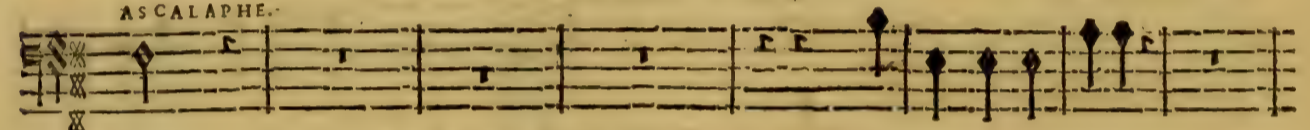
Aimez qui vous aime, Rien n'est si charmant.

Aimez qui vous

PROSERPINE.

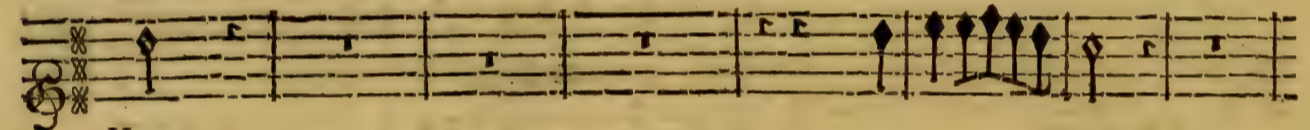


ASCALAPHE.

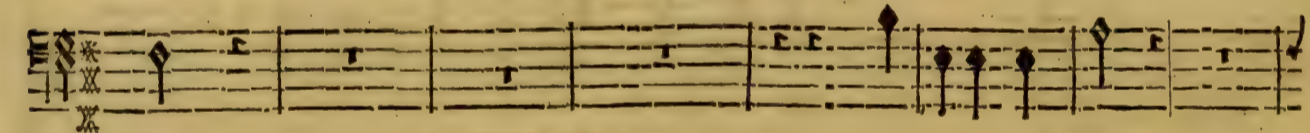
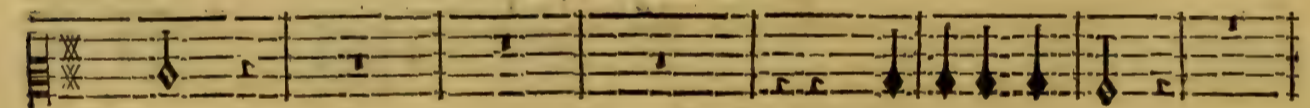
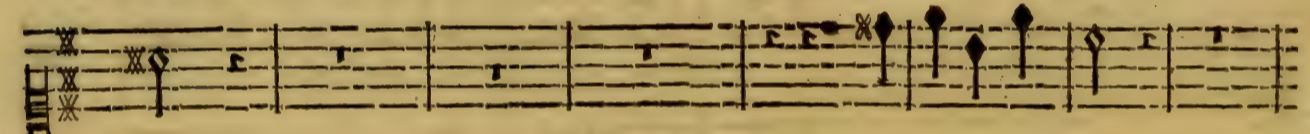


mant.

Aimez qui vous aime.



VIOLONS.



BASSE-CONTINUE.



aime, Rien n'est si charmant.

Aimez qui vous

aime, Rien n'est si charmant.

Aimez qui vous

aime, Rien n'est si charmant.

Aimez qui vous

PROSERPINE.

ASCALAPHE.

Aimez qui vous aime, Rien n'est si charmant.

VIOLONS.

BASSE-CONTINUE.

The first staff is a treble clef staff containing a melodic line with notes and rests. It includes a fermata over a note in the second measure and a '2' below a note in the third measure.

aime, Rien n'est si char- mant.

The second staff is an alto clef staff containing a melodic line with notes and rests. It includes a fermata over a note in the second measure and a '2' below a note in the third measure.

aime, Rien n'est si char- mant.

The third staff is a tenor clef staff containing a melodic line with notes and rests. It includes a fermata over a note in the second measure and a '2' below a note in the third measure.

aime, Rien n'est si char- mant.

The fourth staff is a bass clef staff containing a melodic line with notes and rests. It includes a fermata over a note in the second measure and a '2' below a note in the third measure.

The fifth staff is a bass clef staff containing a melodic line with notes and rests. It includes a fermata over a note in the second measure and a '2' below a note in the third measure.

The sixth staff is a bass clef staff containing a melodic line with notes and rests. It includes a fermata over a note in the second measure and a '2' below a note in the third measure.

The seventh staff is a bass clef staff containing a melodic line with notes and rests. It includes a fermata over a note in the second measure and a '2' below a note in the third measure.

The eighth staff is a bass clef staff containing a melodic line with notes and rests. It includes a fermata over a note in the second measure and a '2' below a note in the third measure.

The ninth staff is a bass clef staff containing a melodic line with notes and rests. It includes a fermata over a note in the second measure and a '2' below a note in the third measure.

The tenth staff is a bass clef staff containing a melodic line with notes and rests. It includes a fermata over a note in the second measure and a '2' below a note in the third measure. The staff is labeled 'BASSE-CONTINUE' below it.

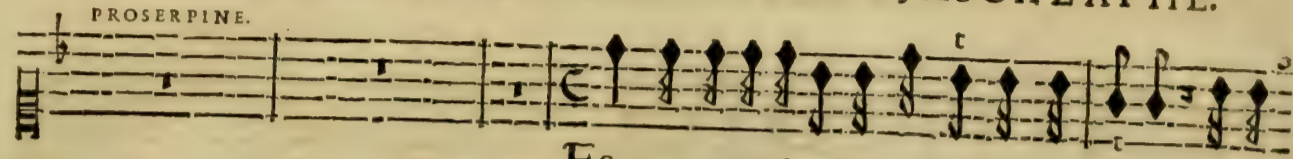
BASSE-CONTINUE.

Four empty musical staves are provided below the Basse-Continue staff, intended for the performance of the Basse-Continue.

TRAGÉDIE.
SCÈNE III.

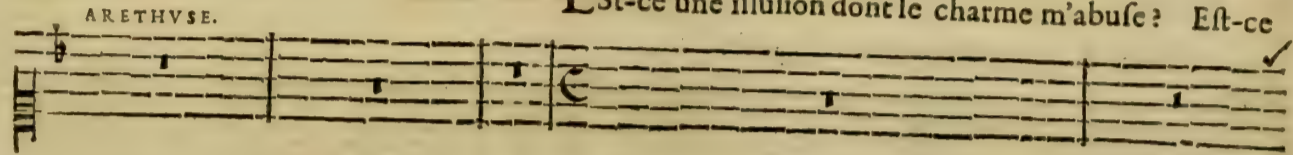
PROSERPINE, ARETHUSE, ALPHE'E, ASCALAPHE.

PROSERPINE.

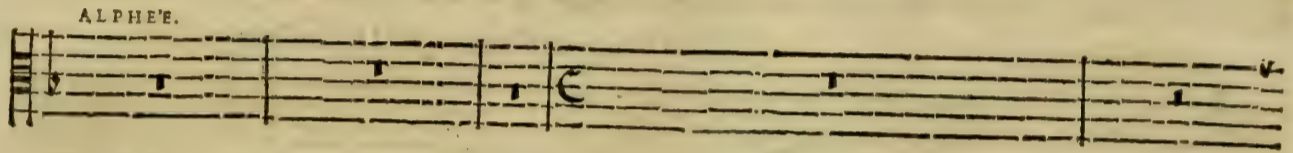


Est-ce une illusion dont le charme m'abuse? Est-ce

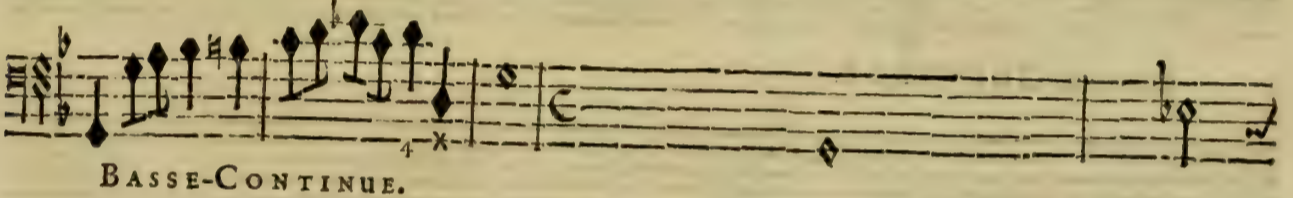
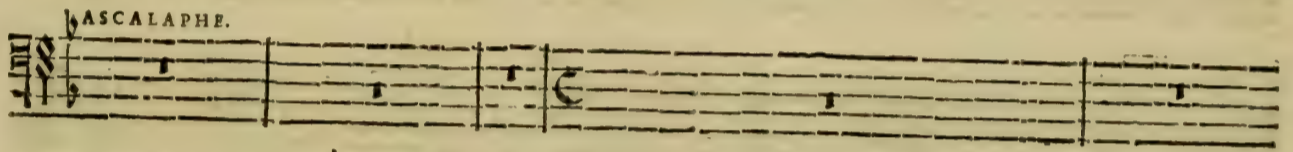
ARETHUSE.



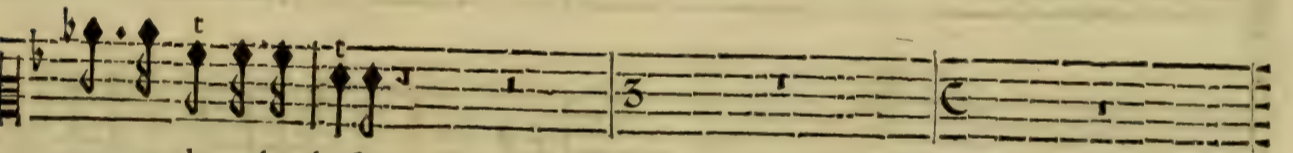
ALPHE'E.



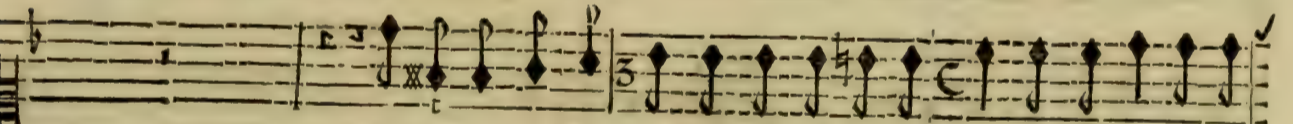
ASCALAPHE.



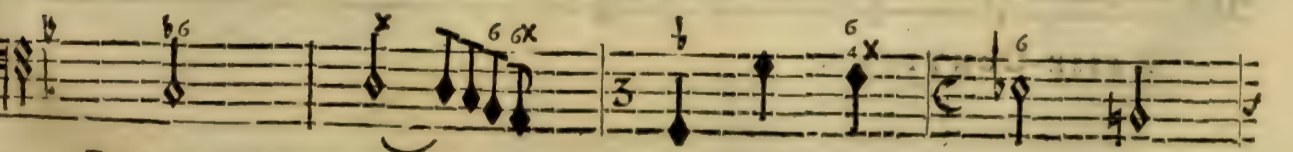
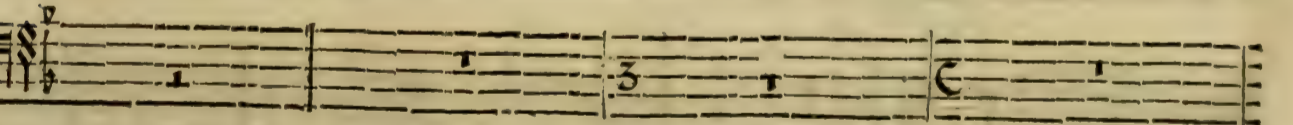
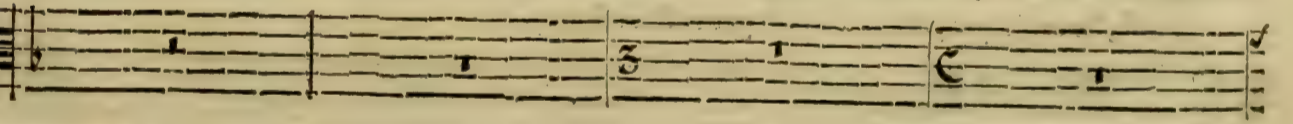
BASSE-CONTINUE.



toy, ma chere Arethuse?



Pluton veut qu'avec vous nous demeurions icy; No^o suivons sans ef-



BASSE-CONTINUE.

fort la loy qu'il vous im- pose.

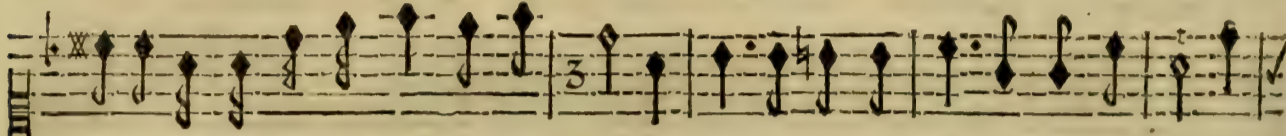
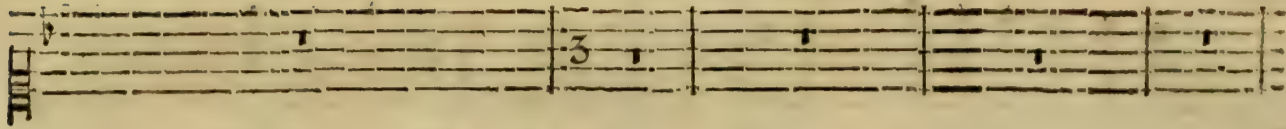
Ce Dieu veut soula- ger la douleur qu'il vous

BASSE-CONTINUE.

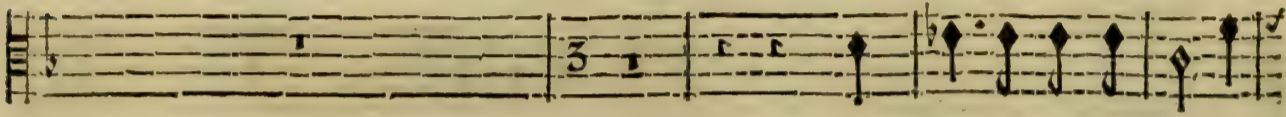
Il attend pour vo² voir que de vostre co-

cause, Et croit que par nos soins il peut estre adoucy.

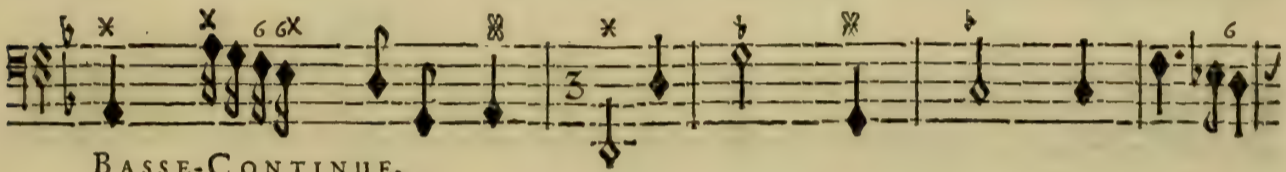
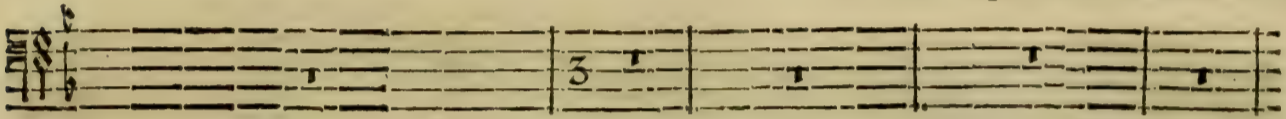
BASSE-CONTINUE.



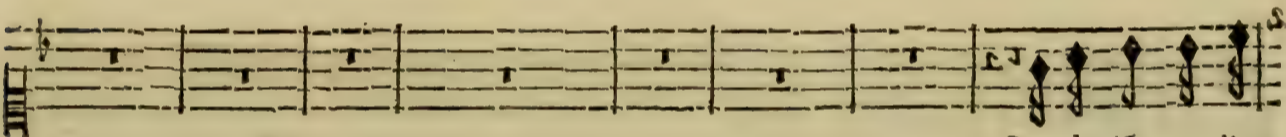
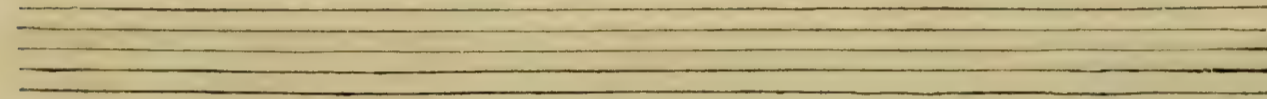
lere Les premiers trāsports soiēt cal-mez, Le Dieu que vo° charmez que vous charmez ne



Le Dieu que vous charmez ne



BASSE-CONTINUE.



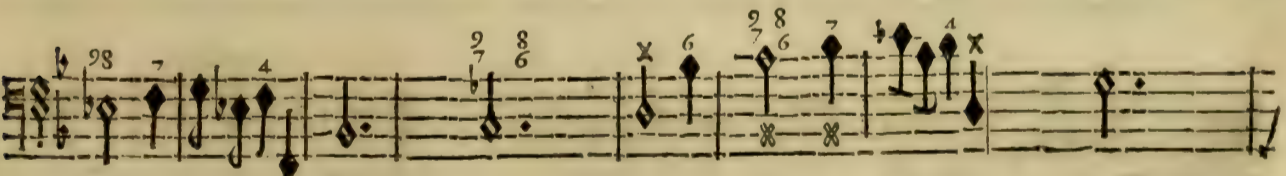
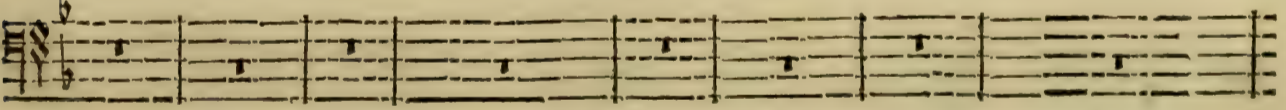
Que deviēt pour l'a-



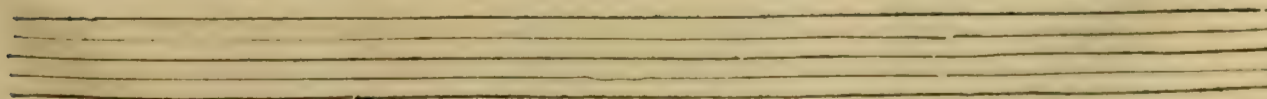
songe qu'à vo° plai- re. Le dieu que vo° charmez ne songe qu'à vo° plai- re.



songe qu'à vo° plai- re. Le dieu que vo° charmez ne songe qu'à vo° plai- re.



BASSE-CONTINUE.



PROSERPINE,

musical staff with notes and lyrics

mour ton mépris écla- tant? Cét amant prés de toy gouste un bonheur pai-

musical staff with notes

musical staff with notes

musical staff with notes

musical staff with notes and figured bass

BASSE-CONTINUE.

empty musical staff

musical staff with notes and figured bass

sible.

musical staff with notes and lyrics

Rien n'est impossible A l'amour constant.

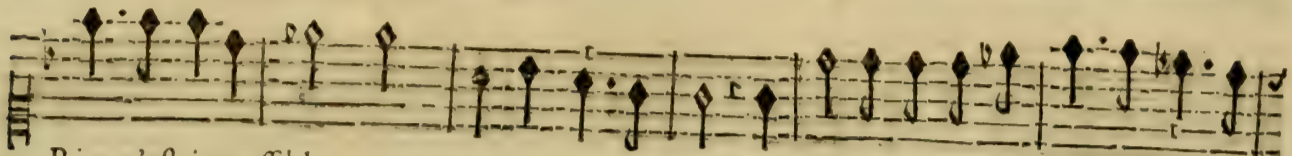
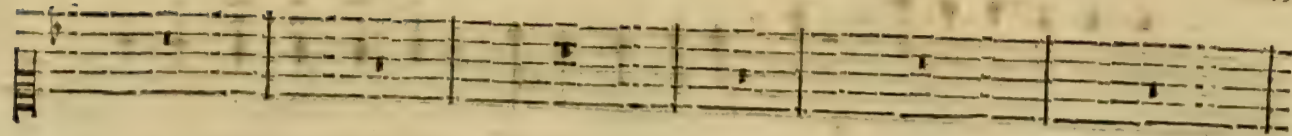
musical staff with notes

musical staff with notes

musical staff with notes and figured bass

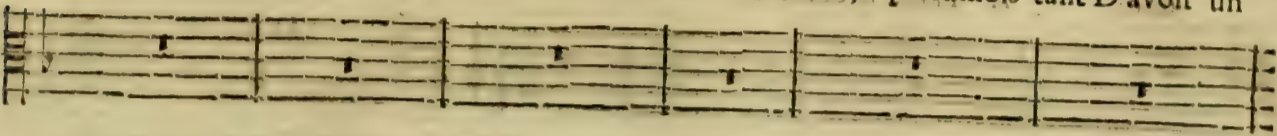
BASSE-CONTINUE.

empty musical staff

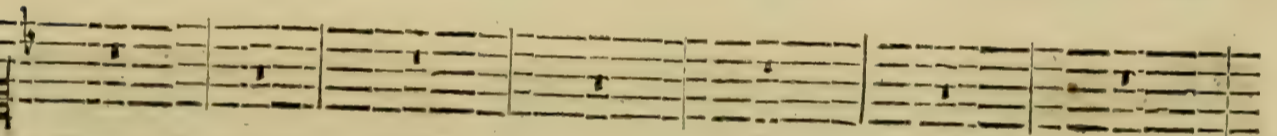
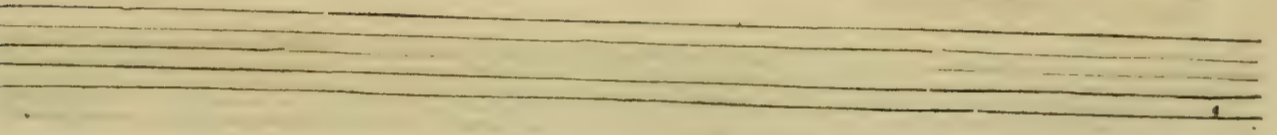


Rien n'est impossible

A l'amour constant. Envain je presumois tant D'avoir un



BASSE-CONTINUE.

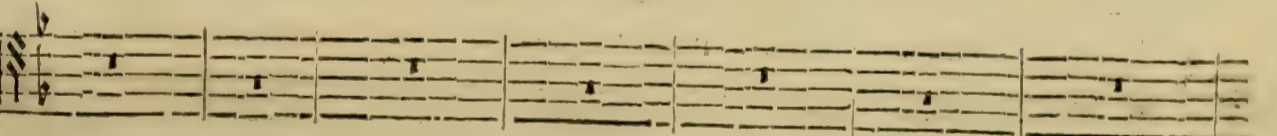
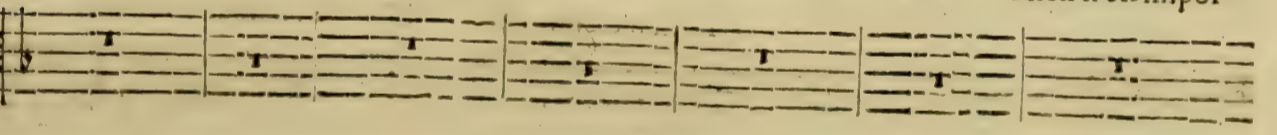


cœur invincible, Rien n'est impossi-

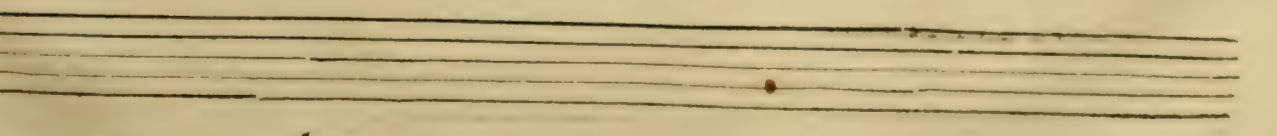
ble

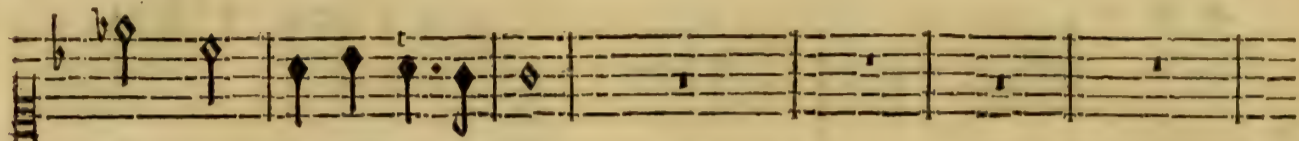
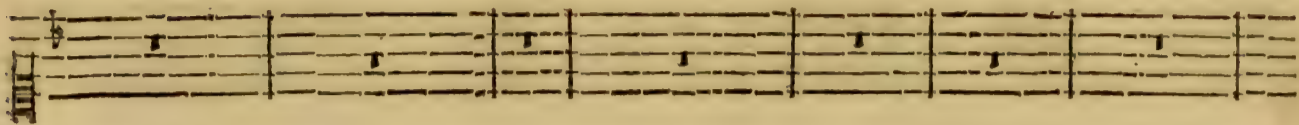
A l'amour constant.

Rien n'est impos-



BASSE-CONTINUE.

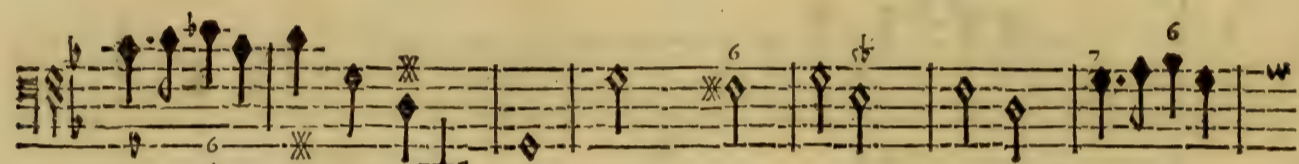
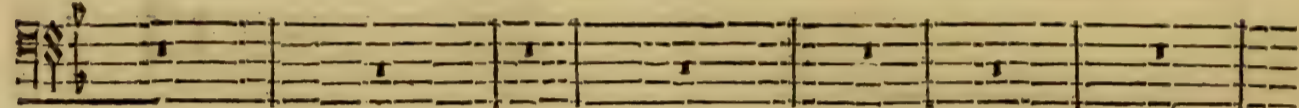




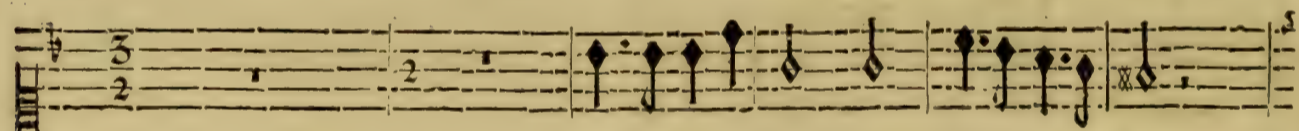
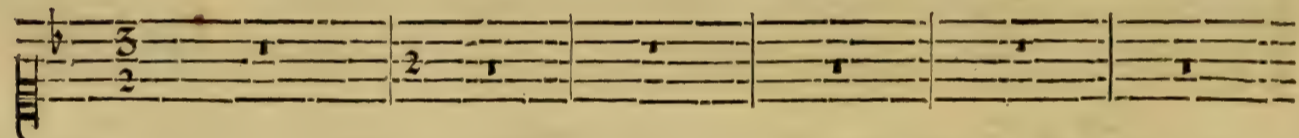
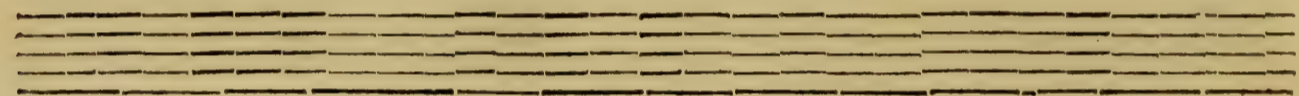
fible A l'amour constant.



Qu'un amant fidele est content D'engager ce qu'il



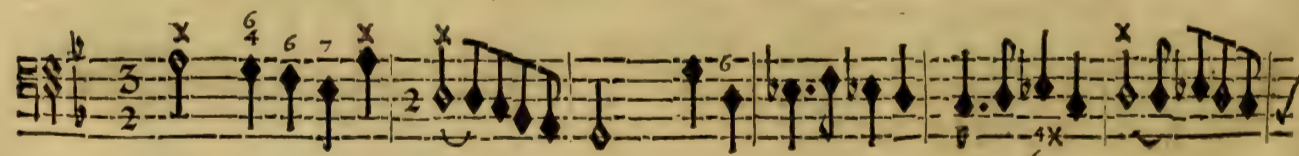
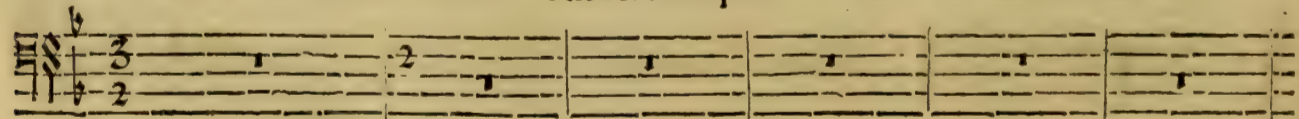
BASSE-CONTINUE.



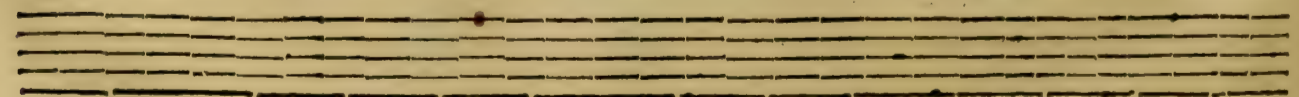
Rien n'est impossi- ble A l'amour constant.

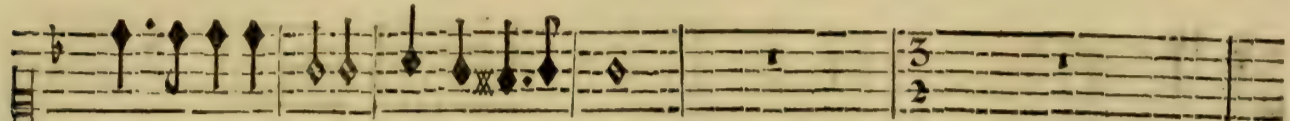
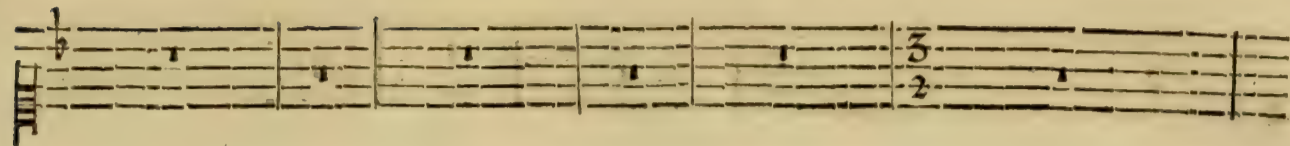


aime à devenir sen- sible! Rien n'est impossi- ble A l'amour constant.



BASSE-CONTINUE.





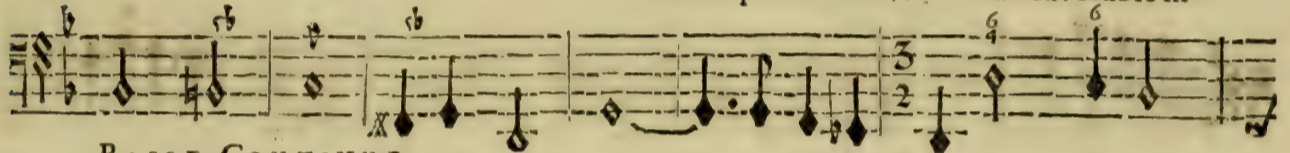
Rien n'est impossible A l'amour constant.



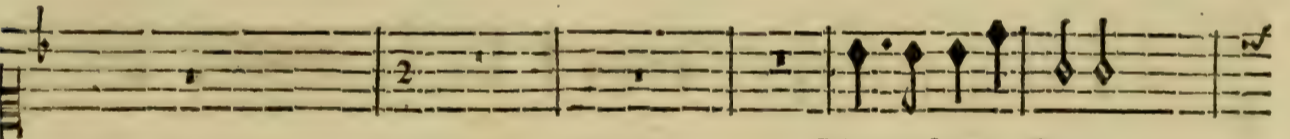
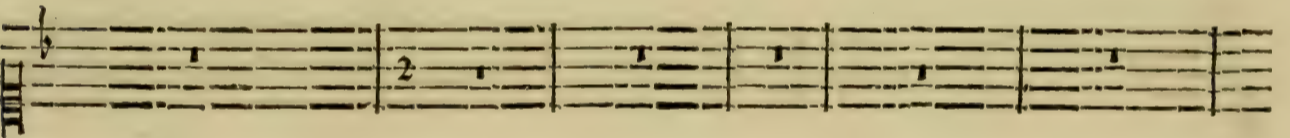
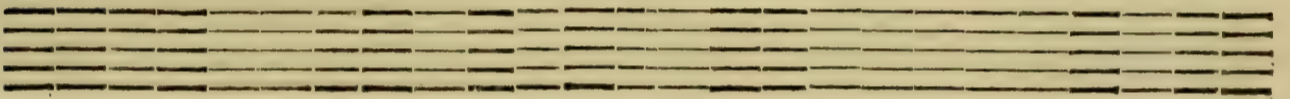
Rien n'est impossible A l'amour constant.



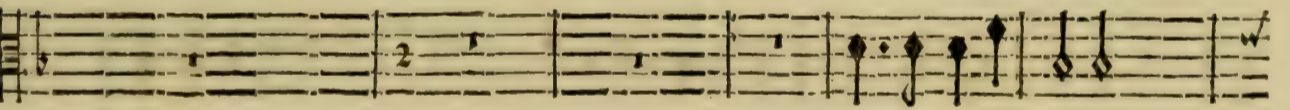
Pluton pourra trouver un favorable in-



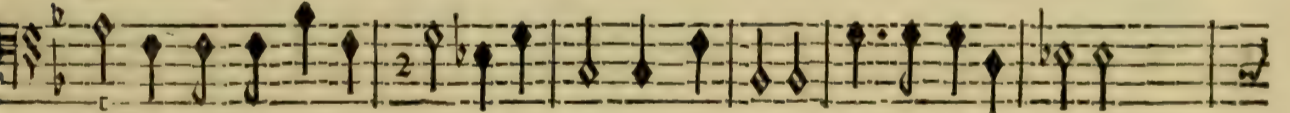
BASSE-CONTINUE.



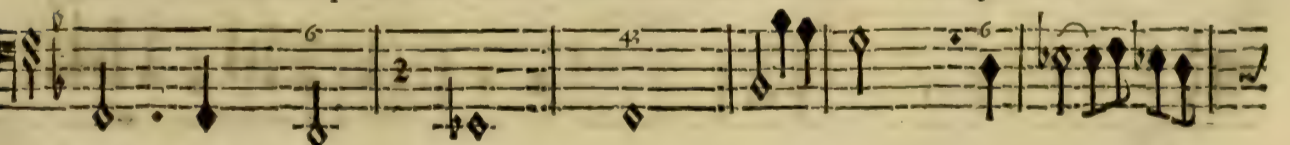
Rien n'est impossible



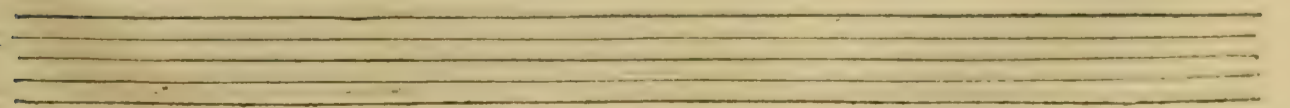
Rien n'est impossible

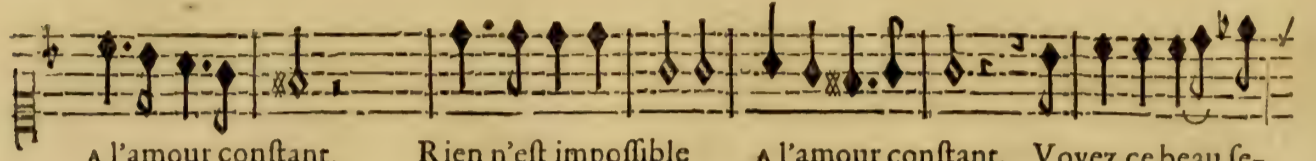


stant Où son amour pour vous deviendra moins terrible. Rien n'est impossible



BASSE-CONTINUE.





A l'amour constant. Rien n'est impossible A l'amour constant. Voyez ce beau se-



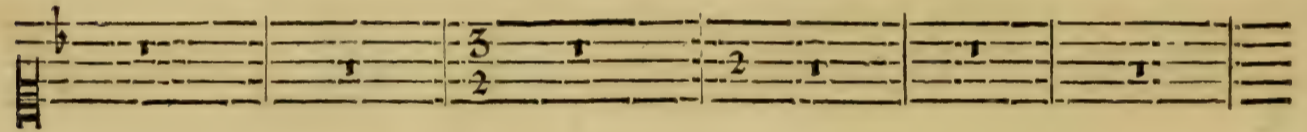
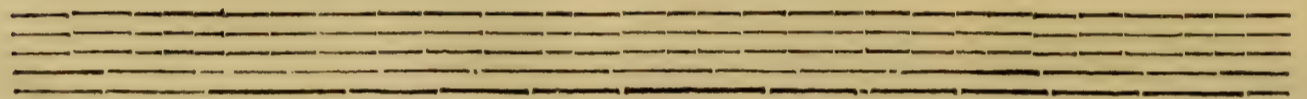
A l'amour constant. Rien n'est impossible A l'amour constant. Voyez ce beau se-



A l'amour constant. Rien n'est impossible A l'amour constant. Voyez ce beau se-



BASSE-CONTINUE.



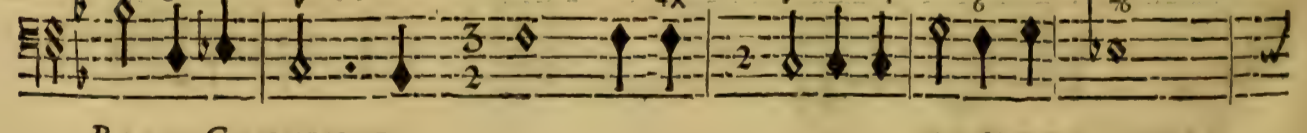
jour, ces charmantes Campagnes, Ces Val- lons écartez, Ces paisibles Fo-



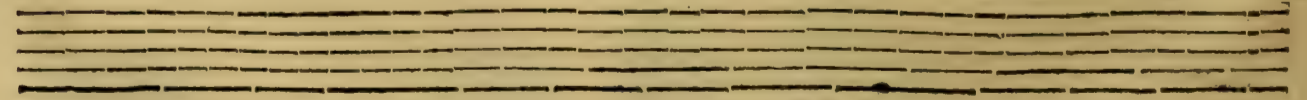
jour, ces charmantes Campagnes, Ces Val- lons écartez, Ces paisibles Fo-



jour, ces charmantes Campagnes, Ces Val- lons écartez, Ces paisibles Fo-



BASSE-CONTINUE.



Ne reverray-je plus Ce- res? Ne reverray-je plus mes fidelles com-

refts.

refts.

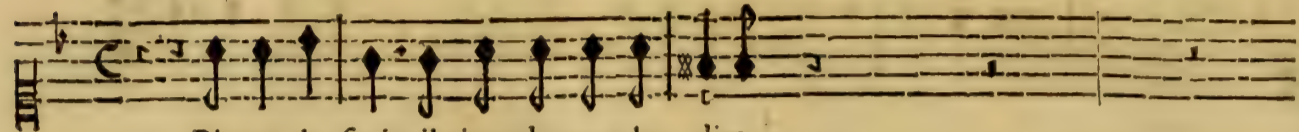
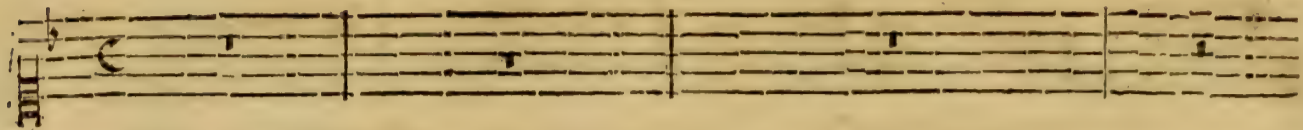
refts.

BASSE-CONTINUE.

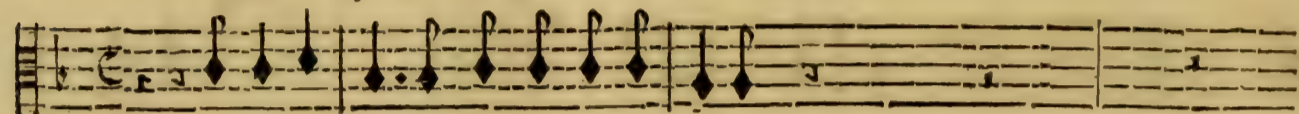
pagnes ?

Vous avez par malheur goûté de quelques grains D'un fruit de ces lieux foûter-

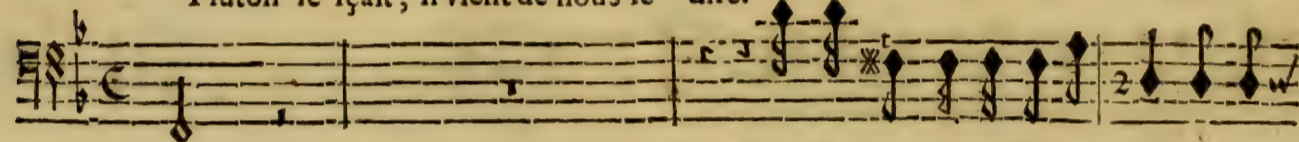
BASSE-CONTINUE.



Pluton le sçait, il vient de nous le dire.



Pluton le sçait, il vient de nous le dire.

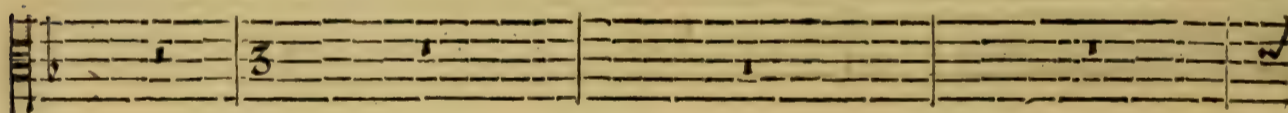
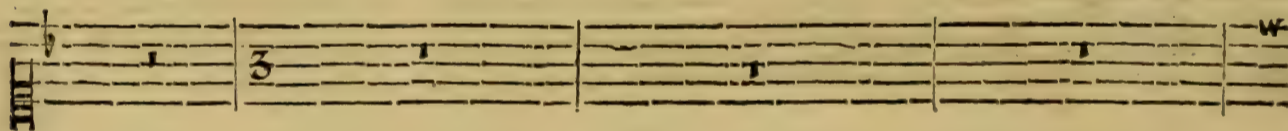
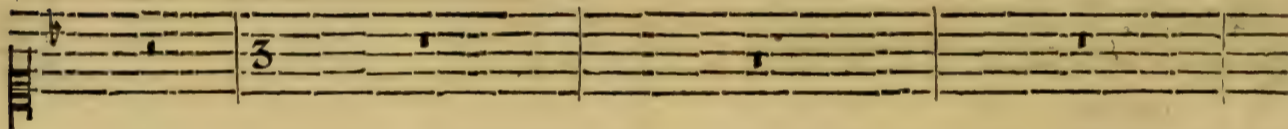
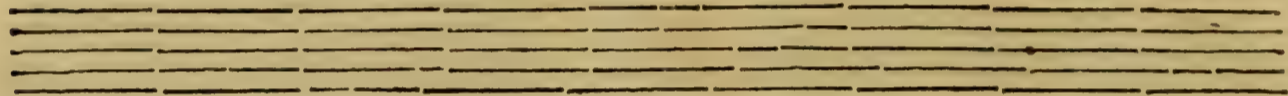


rains.

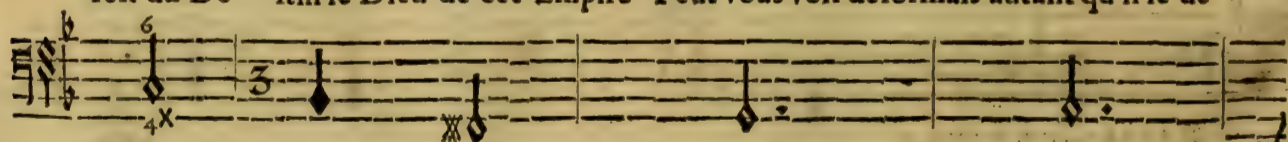
J'ay pris soin de l'en aver- tir; Par l'ar-



BASSE-CONTINUE.

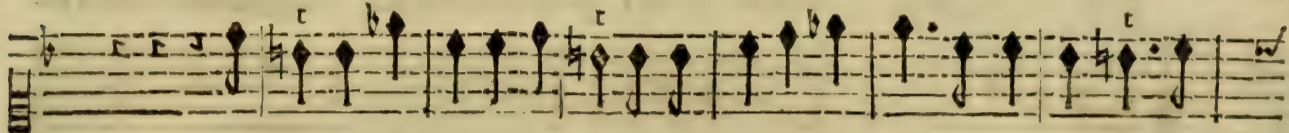
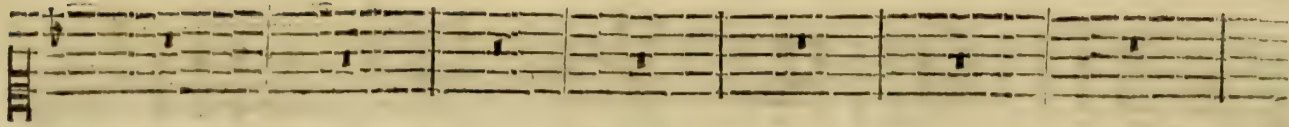


rest du De- stin le Dieu de cet Empire Peut vous voir deormais autant qu'il le de-



BASSE-CONTINUE.





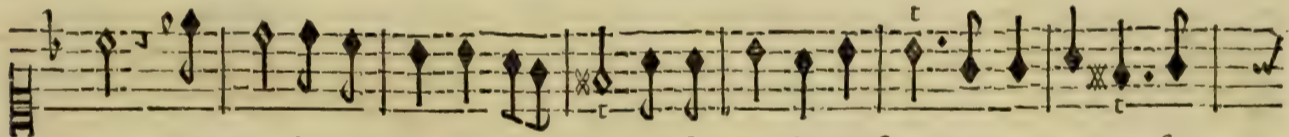
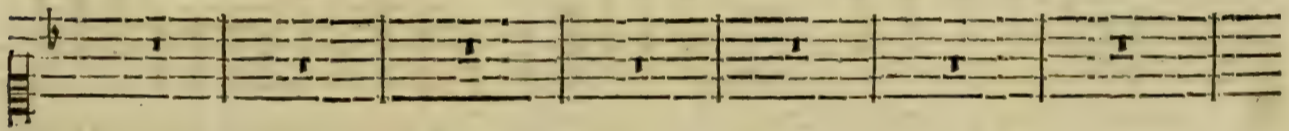
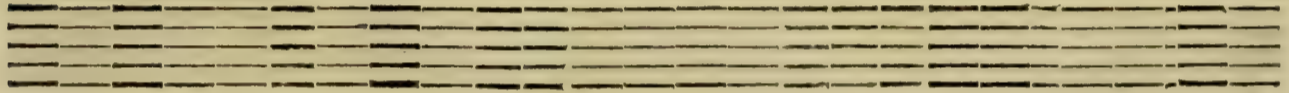
Jamais, s'il n'y veut consentir, Du sejour des Enfers vous ne pourrez for-



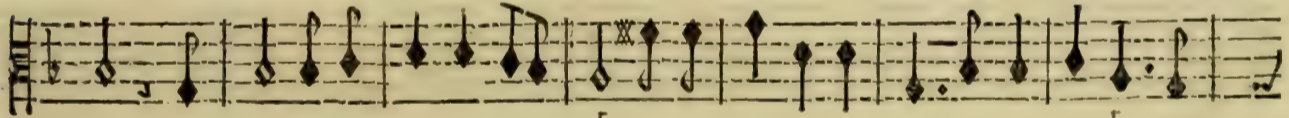
Jamais, s'il n'y veut consentir. Du sejour des Enfers vous ne pourrez for-



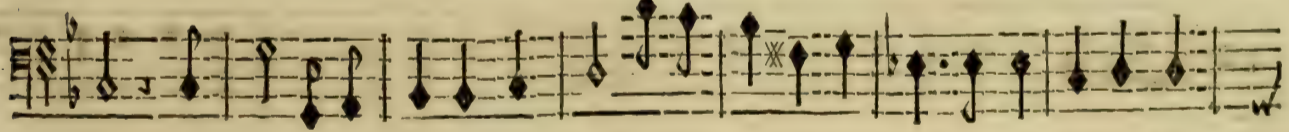
BASSE-CONTINUE.



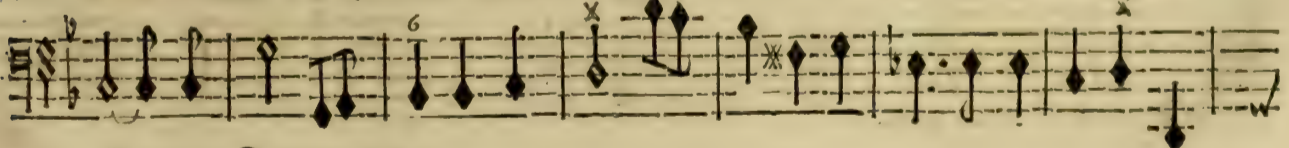
tir. Jamais, s'il n'y veut consen- tir, Du sejour des Enfers vous ne pourrez for-



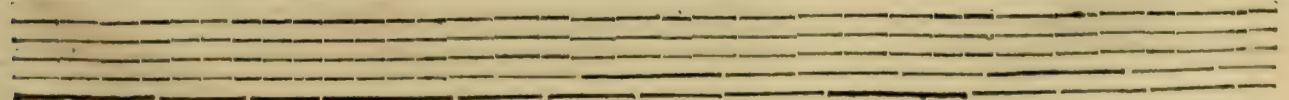
tir. Jamais, s'il n'y veut consen- tir, Du sejour des Enfers vous ne pourrez for-



tir. Jamais, s'il n'y veut consentir, Du sejour des Enfers vous ne pourrez for-



BASSE-CONTINUE.



PROSERPINE,

Je ne verray jamais la lumiere celeste; Dans une ardente soif, par un secours fu-

tir.

tir.

tir.

76 6

BASSE-CONTINUE.

neste, C'est toy qui m'as mon-stré ce fruit si dāgereux, Tu m'as caché l'arrest du destin rigou-

6 76

BASSE-CONTINUE.

reux; Perfide, c'est toy qui m'abuse, Et c'est toy-mesme qui m'accuse: Ah! du moins, le De-

BASSE-CONTINUE.

stin exaucera les vœux De ma juste vengeance: Tu ne surprendras plus la credule immo-

BASSE-CONTINUE.

PROSERPINE,

cence. Tu feras un objet affreux, Et d'un presage malheureux; Va, cruel, va lan-

BASSE-CONTINUE.

guir dans l'horreur des tenebres; Va devien, s'il se peut, aussi triste que

BASSE-CONTINUE.

TRAGEDIE.

255

moy. Que tes cris soient des cris funebres; Que le sombre Chagrin, que le mortel ef-

BASSE-CONTINUE.

froy; Ne se lassent jamais de voler apres toy.

BASSE-CONTINUE.

PROSERPINE,
SCENE IV.

PRELUDE.

Musical staff 1: Treble clef, 3/4 time signature, first system of the prelude.

VIOLONS.

Musical staff 2: Bass clef, 3/4 time signature, second system of the prelude.

Musical staff 3: Bass clef, 3/4 time signature, third system of the prelude.

Musical staff 4: Bass clef, 3/4 time signature, fourth system of the prelude.

Musical staff 5: Bass clef, 3/4 time signature, fifth system of the prelude.

Empty musical staff 6: Six empty staves.

Musical staff 7: Treble clef, 3/4 time signature, first system of the second section.

VIOLONS.

Musical staff 8: Bass clef, 3/4 time signature, second system of the second section.

Musical staff 9: Bass clef, 3/4 time signature, third system of the second section.

Musical staff 10: Bass clef, 3/4 time signature, fourth system of the second section.

Musical staff 11: Bass clef, 3/4 time signature, fifth system of the second section.

Empty musical staff 12: Six empty staves.

Violons.

The first system of music for the Violons, consisting of a single staff with a treble clef. It begins with a series of eighth notes, followed by a half note, and ends with a fermata.

The second staff of the first system, featuring a bass clef and a melodic line with eighth notes and quarter notes.

The third staff of the first system, featuring a bass clef and a melodic line with eighth notes and quarter notes.

The fourth staff of the first system, featuring a bass clef and a melodic line with eighth notes and quarter notes.

The fifth staff of the first system, featuring a bass clef and a melodic line with eighth notes and quarter notes.

Two empty musical staves, one above the other, with no notes or clefs.

Violons.

The first staff of the second system, featuring a treble clef and a melodic line with eighth notes and quarter notes.

The second staff of the second system, featuring a bass clef and a melodic line with eighth notes and quarter notes.

The third staff of the second system, featuring a bass clef and a melodic line with eighth notes and quarter notes.

The fourth staff of the second system, featuring a bass clef and a melodic line with eighth notes and quarter notes.

The fifth staff of the second system, featuring a bass clef and a melodic line with eighth notes and quarter notes.

Two empty musical staves, one above the other, with no notes or clefs.

PROSERPINE,
PLUTON, PROSERPINE.

PROSERPINE.

Venez-vo^s contre-moy défédre un teme- raire?

Vostre pouvoir i- cy ne sera point bor-

BASSE-CONTINUE.

né, On n'est point innocent quãd on peut vo^s dé- plaire, Epuisez, s'il se peut, sur cet infortu-

BASSE-CONTINUE.

Tout ressent icy bas mō trouble & ma terreur, Les ombres sãs tré-

né, To^s les traits de vostre colere.

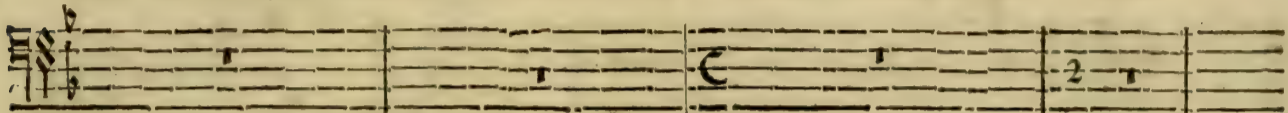
BASSE-CONTINUE.

bler Ne peuvent plus m'en-tendre, Ne souffrez pas que ma fu- reur De cet heureux se-

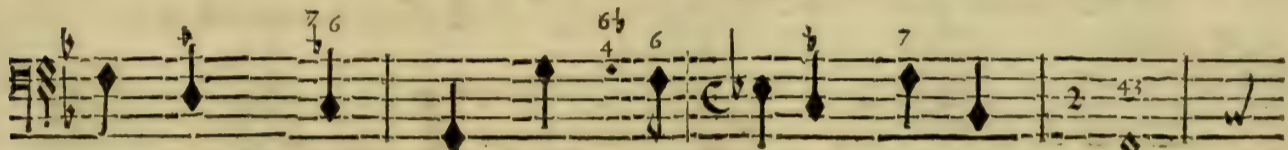
BASSE-CONTINUE.



jour fasse un sejour d'horreur, A la clarté du Ciel hastez-vous de me ren-



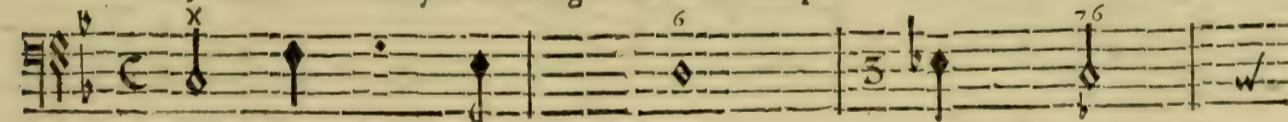
dre.



Ne regrettez point tât la lumiere des Cieux, Des Astres faits pour no° éclairét ces beaux



lieux, Jamais un verdoyant feuillage Ne cesse de pa- rer les arbres de nos



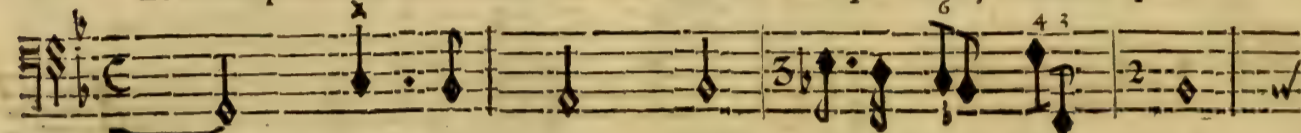
bois, Sans cesse dans nos champs no' trouvons à la fois Des fruits, des fleurs & de l'ombrage,



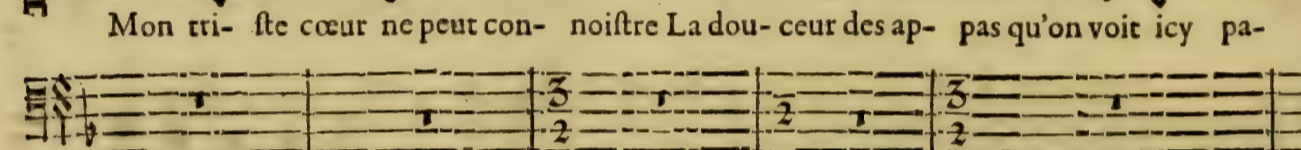
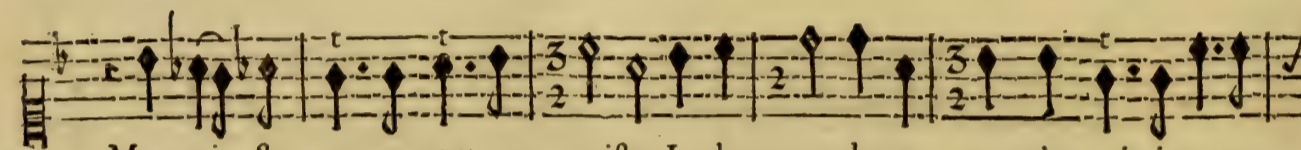
BASSE-CONTINUE.



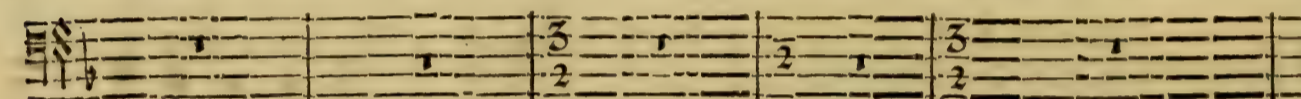
Et le temps affreux des frimats Est la seule fai- son que l'on n'y connoist pas.



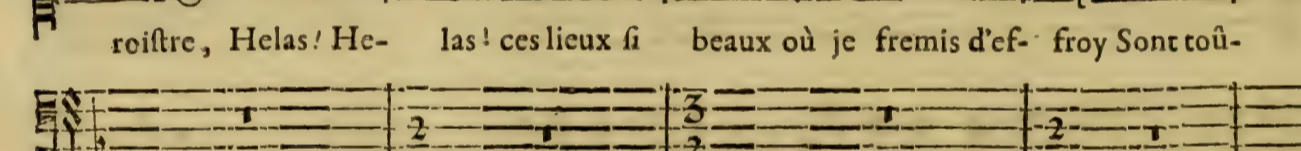
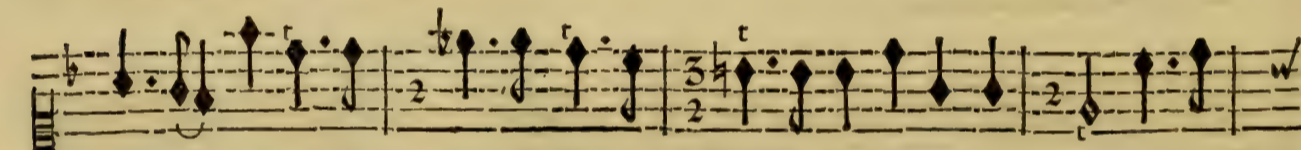
BASSE-CONTINUE.



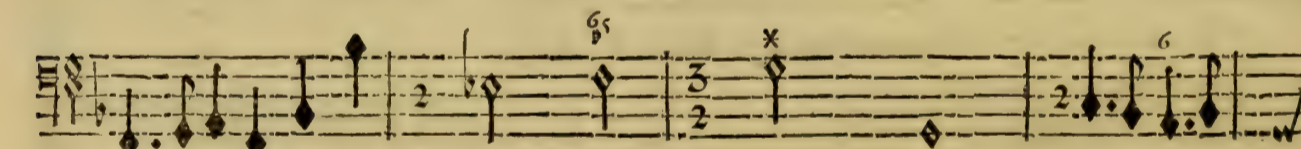
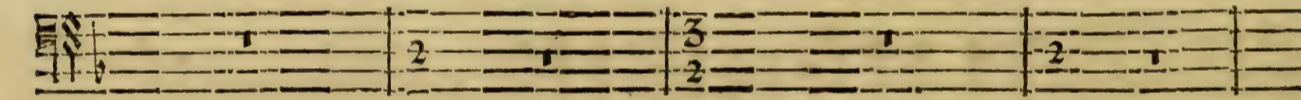
Mon tri- ste cœur ne peut con- noistre La dou- ceur des ap- pas qu'on voit icy pa-



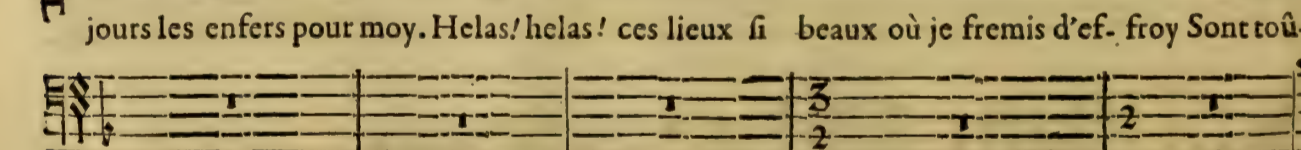
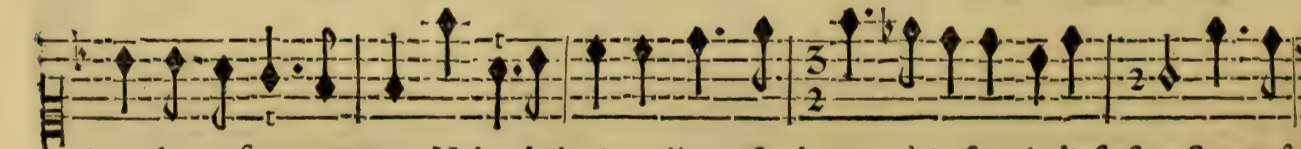
BASSE-CONTINUE.



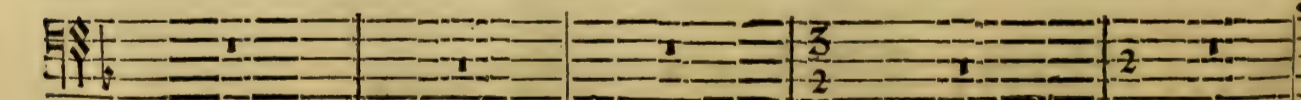
roistre, Helas! He- las! ces lieux si beaux où je fremis d'ef- froy Sont tou-



BASSE-CONTINUE.



jours les enfers pour moy. Helas! helas! ces lieux si beaux où je fremis d'ef- froy Sont tou-



BASSE-CONTINUE.

jours les Enfers pour moy.

Je suis Roy des En-fers, Neptune est Roy de l'Onde, Nous regar-

BASSE-CONTINUE.

dons avec des yeux jaloux Jupiter plus heureux que nous; Son sceptre est le pre-

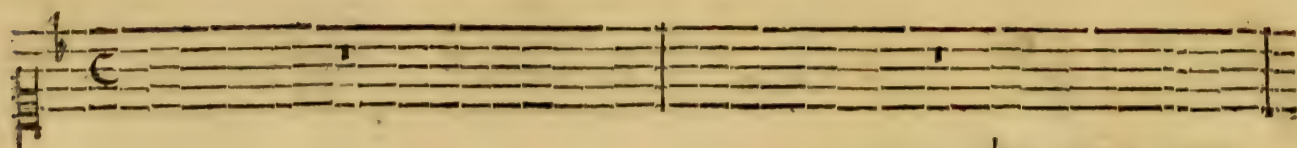
BASSE-CONTINUE.

mier des trois sceptres du monde; Mais si de vostre cœur j'estois victori-

BASSE-CONTINUE.

eux, Je ferois plus content d'adorer vos beaux yeux Au milieu des En-fers, dans une paix pro-

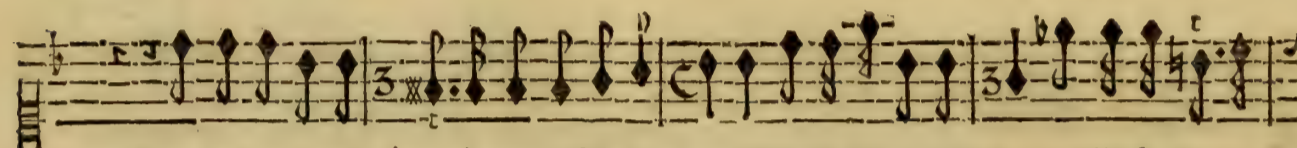
BASSE-CONTINUE.



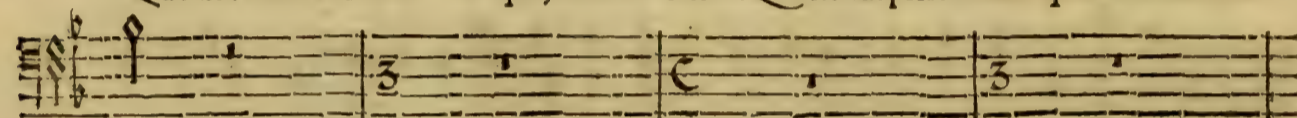
fonde, Que Jupiter le plus heureux des Dieux N'est content d'estre Roy de la Terre & des



BASSE-CONTINUE.



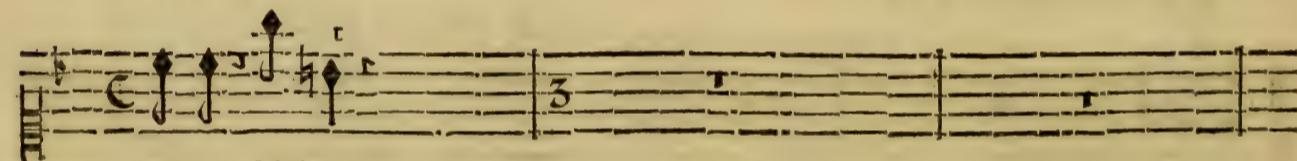
Que deviendra Cerés à qui je suis si chere? Quelle surprise! helas! quelle douleur a-



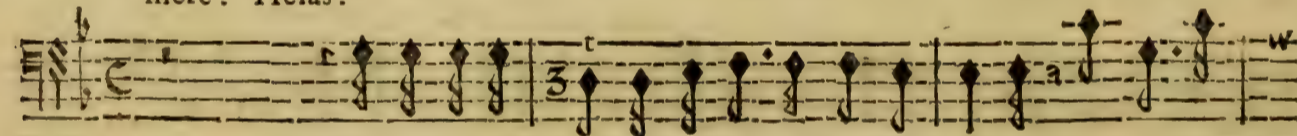
Cieux.



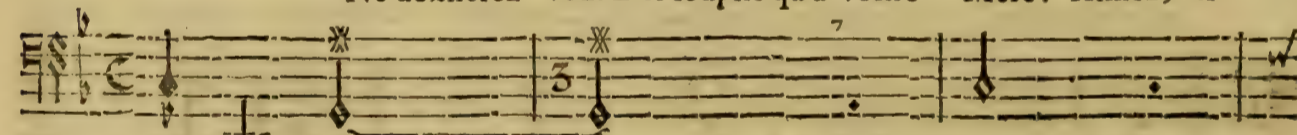
BASSE-CONTINUE.



me! Helas!



Ne donnerez- vous Des soupirs qu'à vostre Mere? Aimez, Ai-



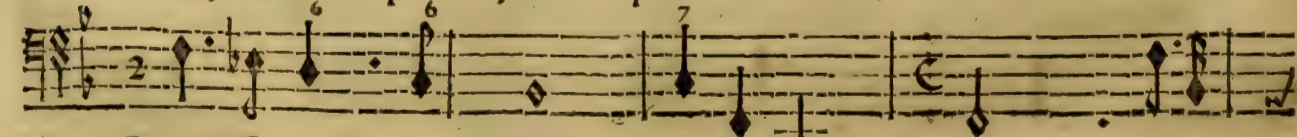
BASSE-CONTINUE.



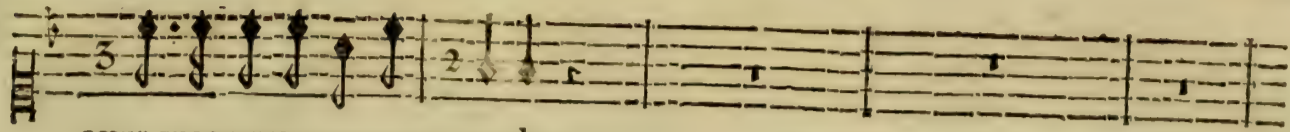
D'un insensible



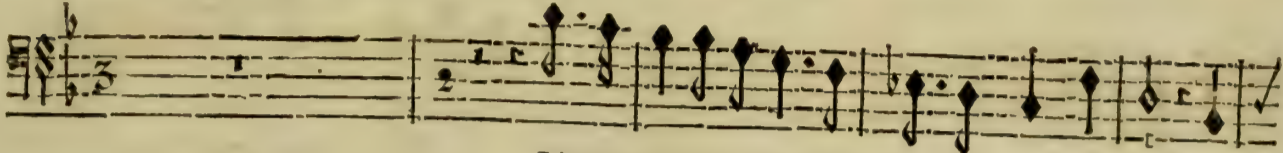
mez, Beauté trop severe, Les soupirs d'amour sont doux.



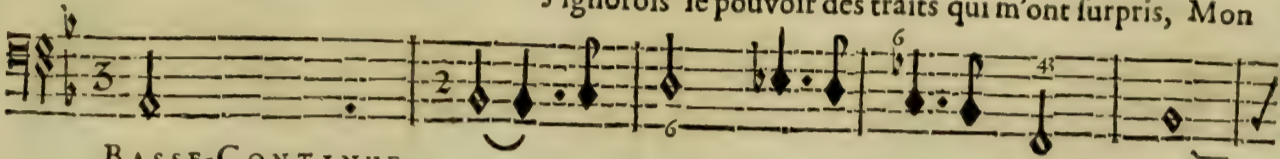
BASSE-CONTINUE.



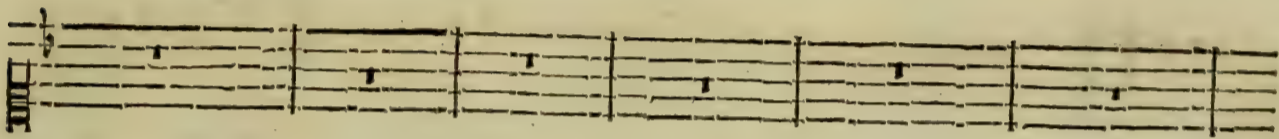
cœur que pouvez-vous at- tendre?



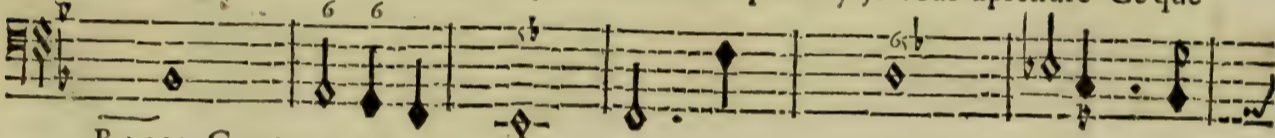
J'ignorois le pouvoir des traits qui m'ont surpris, Mon



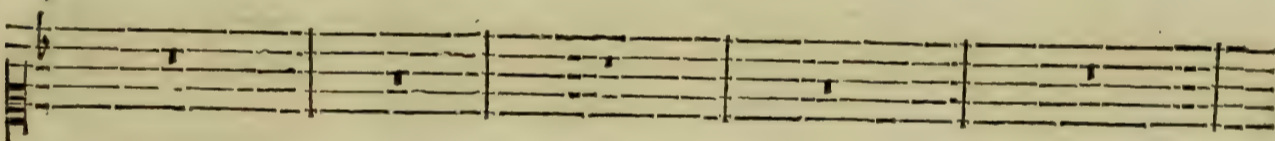
BASSE-CONTINUE.



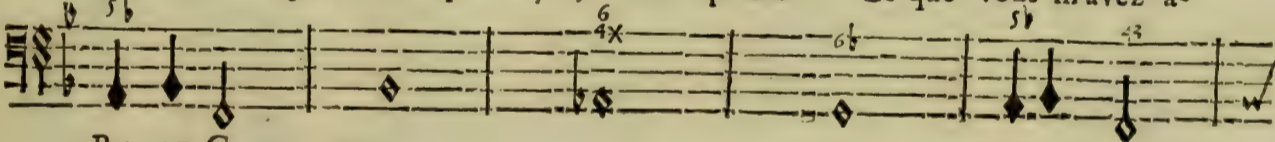
cœur ne connoissoit rien de doux ny de tendre. Ne pourray-je vous aprendre Ce que



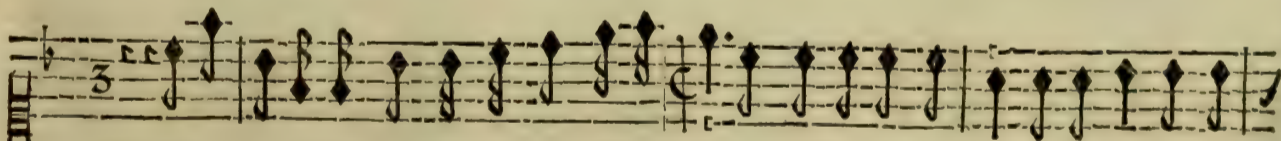
BASSE-CONTINUE.



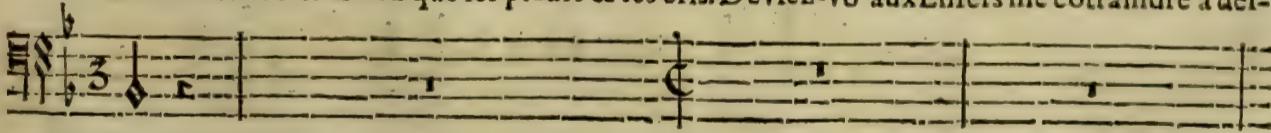
vous m'avez appris? Ne pourray- je vous aprendre Ce que vous m'avez a-



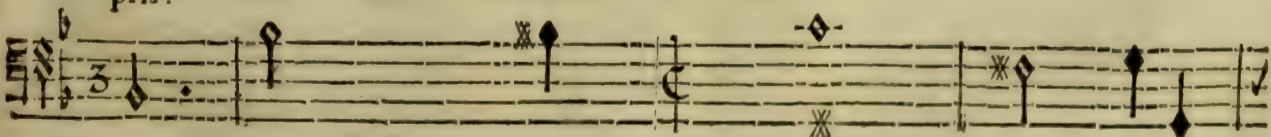
BASSE-CONTINUE.



Dieu cruel! vo'n'aimez que les pleurs & les cris. Deviez-vo'aux Enfers me cōtraindre à def-



pris?



BASSE-CONTINUE.

First system of musical notation. The vocal line begins with a treble clef and a key signature of one flat. The basso continuo line is in the bass clef. The lyrics are: "cendre? Vous m'ostez le bonheur qui m'estoit desti- né?"

Second system of musical notation. The vocal line continues with the lyrics: "Est-ce à moy qu'il faut vous en".

Third system of musical notation. The vocal line continues with the lyrics: "Voulez-vous me cau-".

Fourth system of musical notation. The vocal line continues with the lyrics: "prendre? Accusez- en l'amour que vous m'avez donné."

Fifth system of musical notation. The vocal line continues with the lyrics: "fer d'éternelles al- larmes? Laissez-moy suivre en".

Sixth system of musical notation. The vocal line continues with the lyrics: "Voulez-vous me causer d'éternels déplaisirs?".

Seventh system of musical notation. The vocal line continues with the lyrics: "paix mes innocens desirs. Voy-".

Eighth system of musical notation. The vocal line continues with the lyrics: "Laissez-moy la douceur de voir toujourns vos charmes."

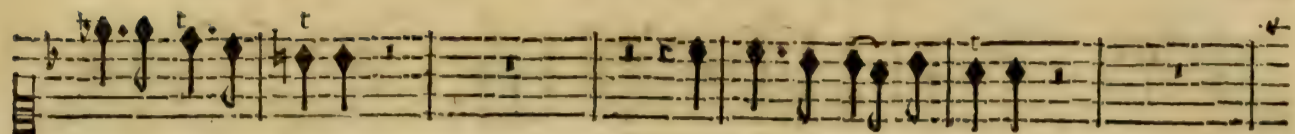
Ninth system of musical notation. The vocal line continues with the lyrics: "Laissez-moy la douceur de voir toujourns vos charmes."

Tenth system of musical notation. The vocal line continues with the lyrics: "Laissez-moy la douceur de voir toujourns vos charmes."

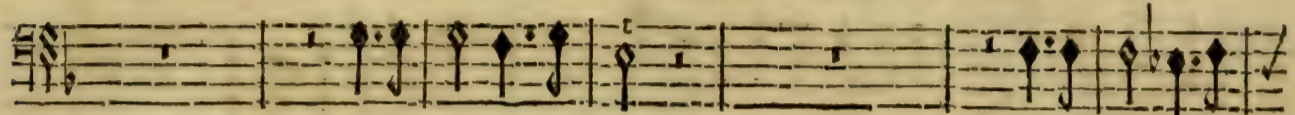
Eleventh system of musical notation. The vocal line continues with the lyrics: "Laissez-moy la douceur de voir toujourns vos charmes."

Twelfth system of musical notation. The vocal line continues with the lyrics: "Laissez-moy la douceur de voir toujourns vos charmes."

Thirteenth system of musical notation. The vocal line continues with the lyrics: "Laissez-moy la douceur de voir toujourns vos charmes."



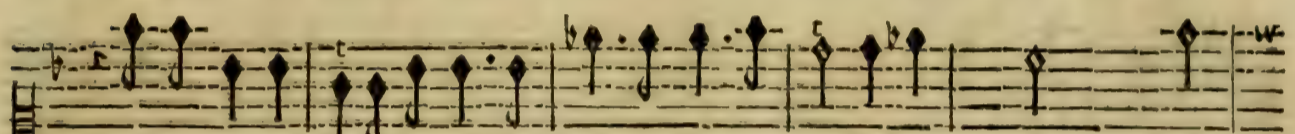
yez couler mes larmes. Voyez couler mes larmes.



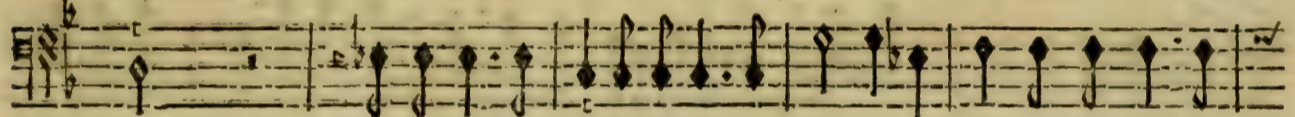
Escoutez mes soupirs. Escoutez mes sou-



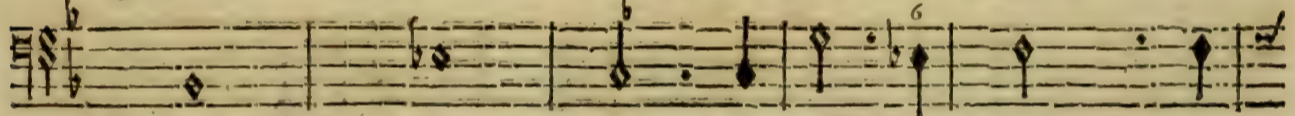
BASSE-CONTINUE.



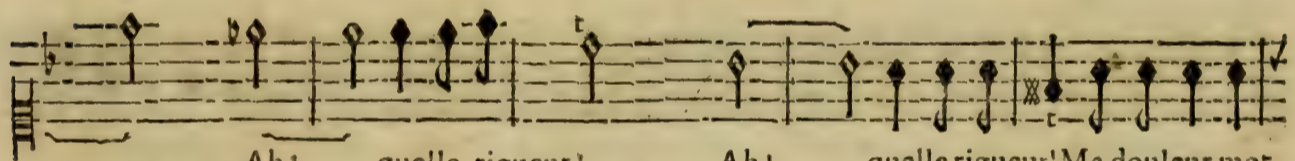
Ma douleur mortelle Ne touche point Ne touche point vostre cœur? Ah!



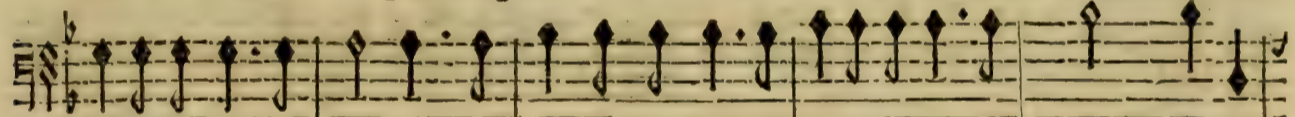
pirs. Mon amour fidelle Ne touche point vostre cœur? Mon amour fi-



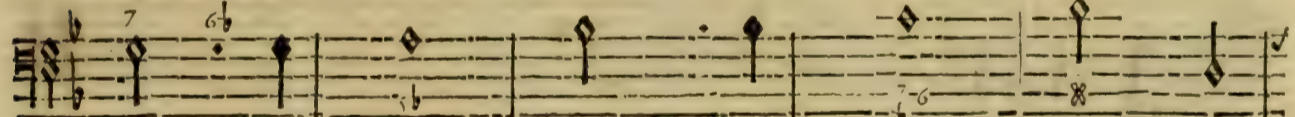
BASSE-CONTINUE.



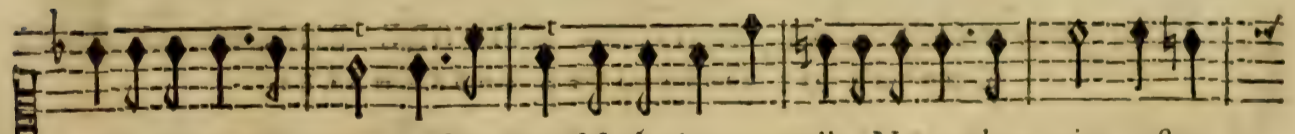
Ah! quelle rigueur! Ah! quelle rigueur! Ma douleur mor-



delle Ne touche point vostre cœur? Mon amour fidelle Ne touche point vostre



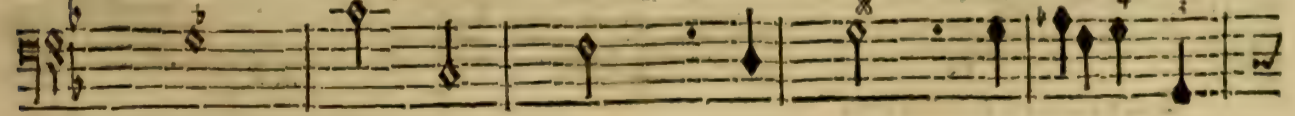
BASSE-CONTINUE.



telle Ne touche point vostre cœur? Ma douleur mortelle Ne touche point vostre



cœur? Ah! quelle rigueur! Ah! Ah! quelle ri-



BASSE-CONTINUE.

PROSERPINE,

cœur? Ah! quelle rigueur! quelle rigueur! Ah! Ah! quelle ri-
 gueur! Mon amour fidelle Ne touche point vostre cœur? Ah! quelle rigueur!

BASSE-CONTINUE.

gueur! quelle ri- gueur!
 Ah! quelle ri- gueur! N'importe, fussiez- vous cent fois plus inhumaine, Mon amour entre-

BASSE-CONTINUE.

prend de vaincre vostre haine.

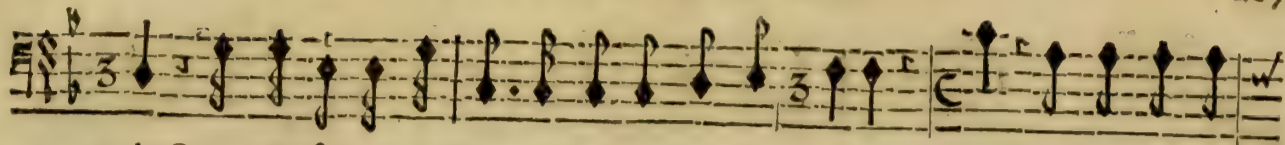
BASSE-CONTINUE.

SCENE V.

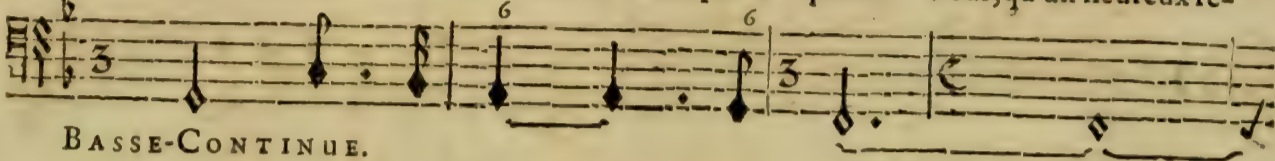
PLUTON, PROSERPINE, CHOEUR D'OMBRES BIEN-HEUREUSES;
 CHOEUR DE DIVINITEZ INFERNALES.

PLUTON.
 Que l'on suspende icy les tourments eternels Des plus grands crimi-

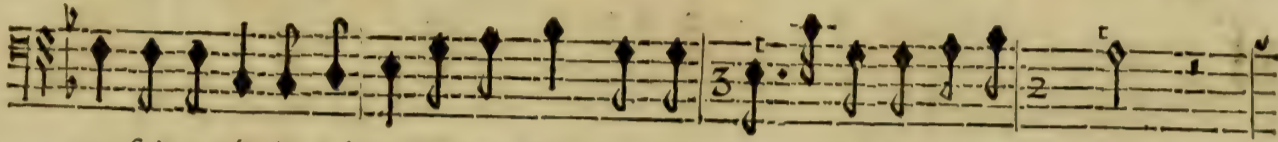
BASSE-CONTINUE.



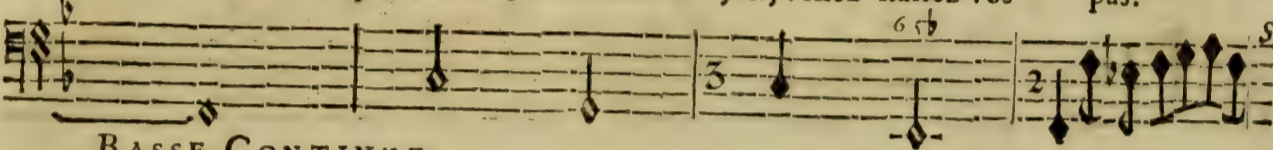
nels! Qu'aux Enfers en ce jour tout soit exempt de peine. Vous, qu'un heureux re-



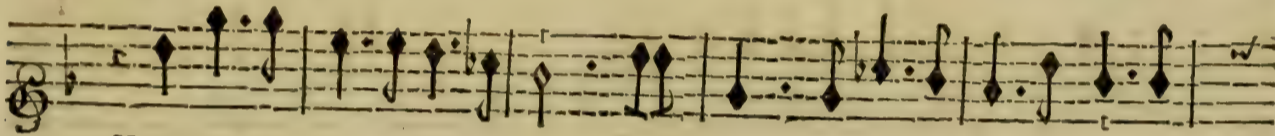
BASSE-CONTINUE.



pos fuir après le trépas, Et vous, Dieux mes su- jets, venez hastez vos pas.



BASSE-CONTINUE.



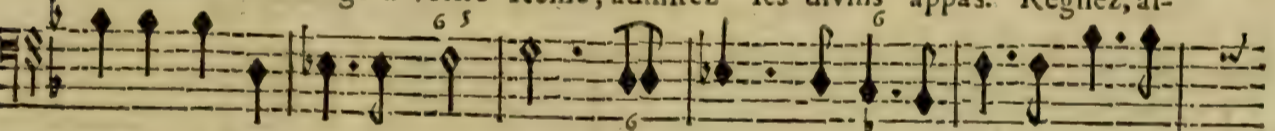
VIOLON.



VIOLON.



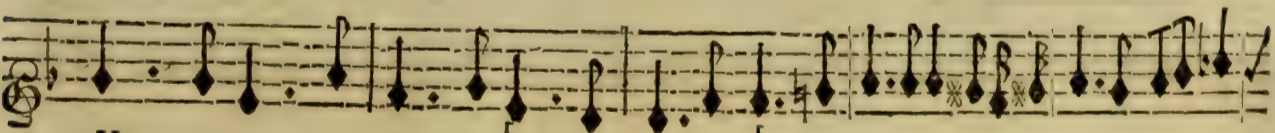
Rendez hommage à vostre Reine, admirez ses divins appas. Regnez, ai-



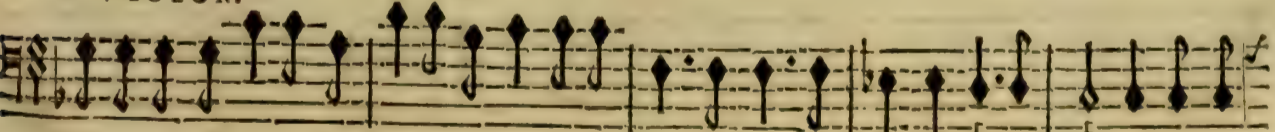
BASSE-CONTINUE.



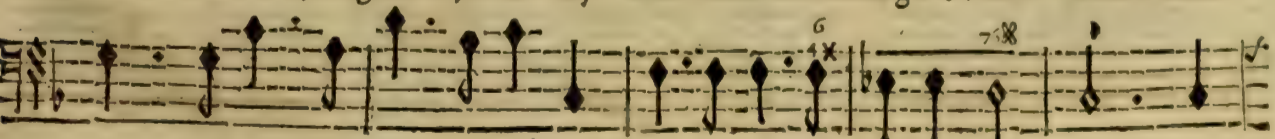
VIOLON.



VIOLON.



mable Souveraine, Regnez à jamais icy bas. Rendez hommage à vostre Reine admi-



BASSE-CONTINUE.

Musical staff for Violon (Violin) with a treble clef and a key signature of one flat. The staff contains a series of eighth and sixteenth notes, including a trill marked with an asterisk.

VIOLON.

Musical staff for Violon (Violin) with a treble clef and a key signature of one flat. The staff contains a series of eighth and sixteenth notes, including a trill marked with an asterisk.

VIOLON.

Musical staff for Basse-Continue with a bass clef and a key signature of one flat. The staff contains a series of eighth and sixteenth notes.

rez ses divins appas, Regnez, aimable Souveraine, Regnez à jamais icy,

Musical staff for Basse-Continue with a bass clef and a key signature of one flat. The staff contains a series of eighth and sixteenth notes, including a trill marked with an asterisk and a sixteenth note marked with an 'x'.

BASSE-CONTINUE.

Musical staff for Violon (Violin) with a treble clef and a key signature of one flat. The staff contains a series of eighth and sixteenth notes.

VIOLON.

Musical staff for Violon (Violin) with a treble clef and a key signature of one flat. The staff contains a series of eighth and sixteenth notes.

VIOLON.

Musical staff for Basse-Continue with a bass clef and a key signature of one flat. The staff contains a series of eighth and sixteenth notes.

bas. Regnez à jamais à jamais icy bas. Regnez Regnez à jamais icy

Musical staff for Basse-Continue with a bass clef and a key signature of one flat. The staff contains a series of eighth and sixteenth notes, including a sixteenth note marked with a '6'.

BASSE CONTINUE.

Five empty musical staves at the bottom of the page, consisting of five sets of five-line staves.

TRAGEDIE.

LES CHOEURS DES OMBRES HEUREUSES, ET DES DIVINITEZ INFERNALES.

OMBRES HEUREUSES.

R Endons hommage à nostre Reyne, Admirons ses divins appas. Regnez, ai-

R Endons hommage à nostre Reyne, Admirons ses divins appas. Regnez, ai-

R Endons hommage à nostre Reyne, Admirons ses divins appas. Regnez, ai-

DIVINITEZ INFERNALES.

R Endons hommage à nostre Reyne. Regnez, ai-

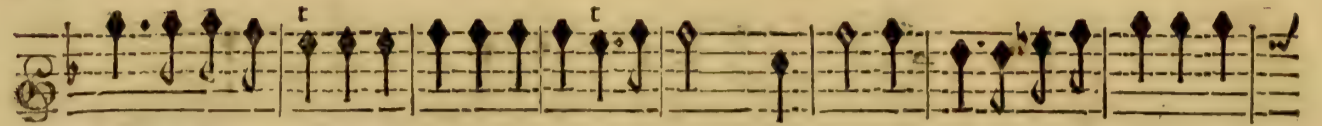
R Endons hommage à nostre Reyne. Regnez, ai-

R Endons hommage à nostre Reyne. Regnez, ai-

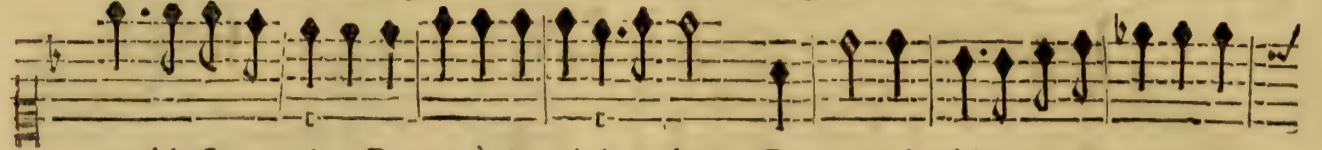
bas. R Endons hommage à nostre Reyne. Regnez, ai-

VIOLONS.

Basse de Violon & Continuë.



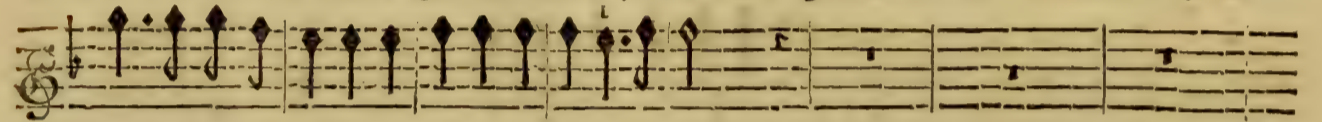
mable Souveraine, Regnez à jamais icy bas. Regnez, ai- mable Souveraine, Re-



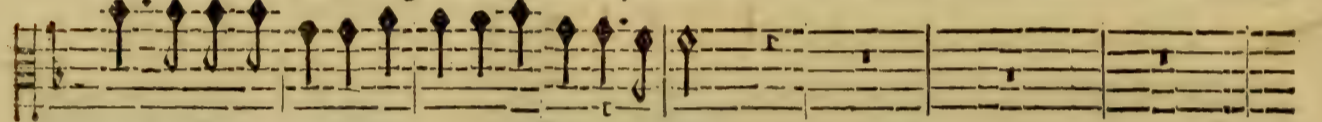
mable Souveraine, Regnez à jamais icy bas. Regnez, aimable Souveraine, Re-



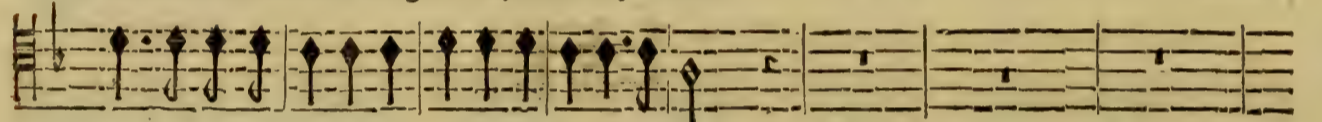
mable Souveraine, Regnez à jamais icy bas. Regnez, aimable Souveraine, Re-



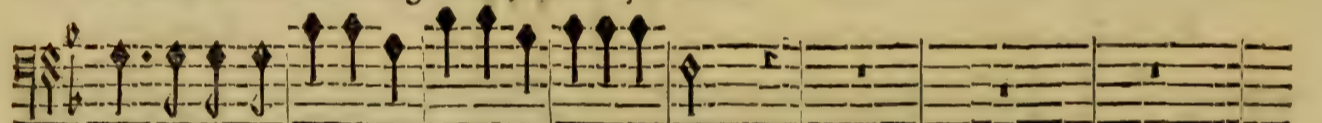
mable Souveraine, Regnez à jamais icy bas.



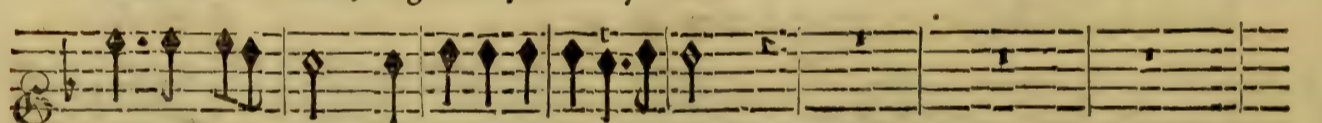
mable Souveraine, Regnez à jamais icy bas.



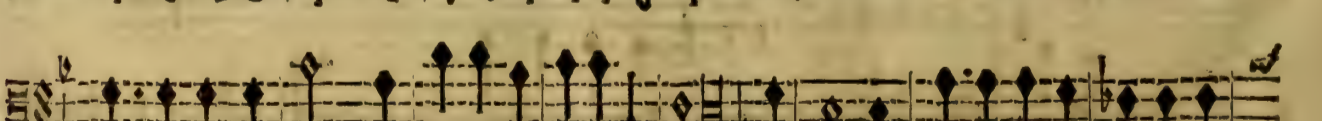
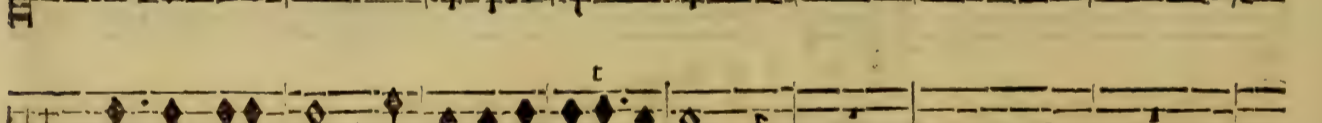
mable Souveraine, Regnez à jamais icy bas.



mable Souveraine, Regnez à jamais icy bas.



VIOLONS.



Basse de Violon & Continué.

gnez à jamais icy bas. Rendons hommage à nostre Reyne, Admirons ses divins ap-

gnez à jamais icy bas. Rendons hommage à nostre Reyne, Admirons ses divins ap-

gnez à jamais icy bas. Rendons hommage à nostre Reyne, Admirons ses divins ap-

Rendons hommage à nostre Reyne.

Rendons hommage à nostre Reyne.

Rendons hommage à nostre Reyne.

Rendons hommage à nostre Reyne.

VIOLONS.

Basse de Violon & Continuë.

PROSERPINE,

pas. Regnez Regnez, ai- mable Souveraine, Regnez à jamais icy

pas. Regnez Regnez, ai- mable Souveraine, Regnez à jamais icy

pas. Regnez Regnez, ai- mable Souveraine, Regnez à jamais icy

Regnez Regnez, ai- mable Souveraine,

Regnez Regnez, ai- mable Souveraine,

Regnez Regnez, ai- mable Souveraine,

Regnez Regnez, ai- mable Souveraine,

Regnez Regnez, ai- mable Souveraine,

VIOLONS.

Basse de Violon & Continuë.



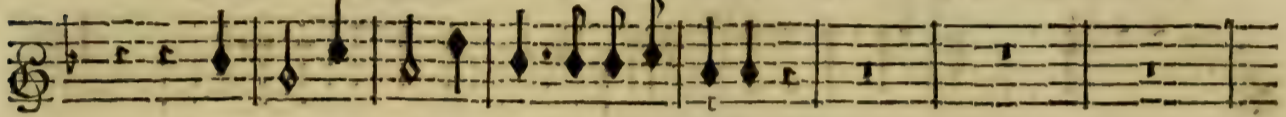
bas. Regnez Regnez, ai- mable Souveraine, Regnez regnez à jamais icy



bas. regnez regnez, ai- mable Souveraine, regnez regnez à jamais icy



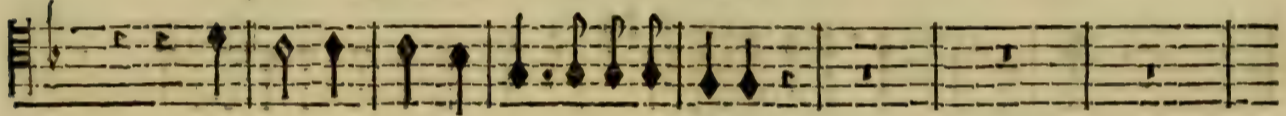
bas. regnez regnez, ai- mable Souveraine, regnez regnez à jamais icy



regnez regnez, ai- mable Souveraine,



regnez regnez, ai- mable Souveraine,



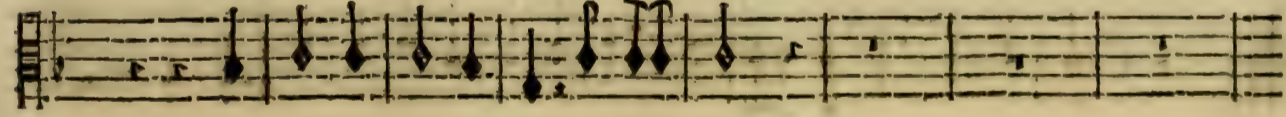
regnez regnez, ai- mable Souveraine,



regnez regnez, ai- mable Souveraine,



VIOLONS.



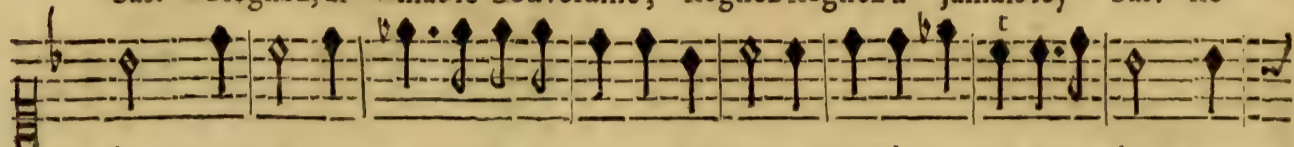
Basse de Violon & Continué.

M m

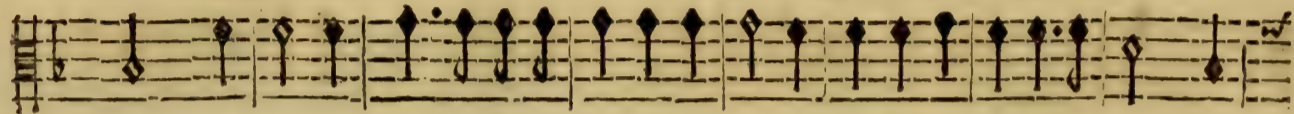




bas. Regnez, ai- mable Souveraine, regnez regnez à jamais icy bas. re-



bas. regnez, ai- mable Souveraine, regnez regnez à jamais icy bas. re-



bas. regnez, ai- mable Souveraine, regnez regnez à jamais icy bas. re-



regnez, ai- mable Souveraine, regnez regnez à jamais icy bas.



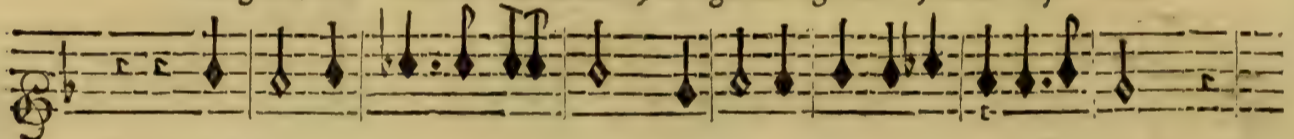
regnez, ai- mable Souveraine, regnez regnez à jamais icy bas.



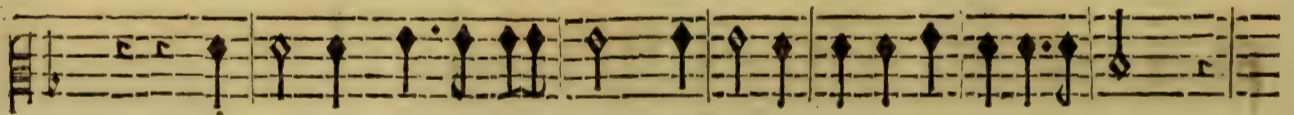
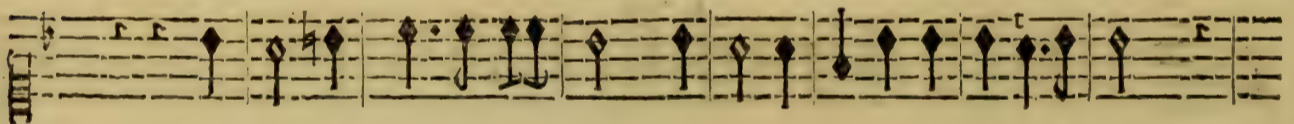
regnez, ai- mable Souveraine, regnez regnez à jamais icy bas.



regnez, ai- mable Souveraine, regnez regnez à jamais icy bas.



VIOLONS.



Basse de Violon & Continuë.

gnez Regnez à jamais icy bas. Regnez Regnez à jamais à ja-
 gnez Regnez à jamais icy bas. Regnez Regnez à jamais à ja-
 gnez à jamais à jamais icy bas. Regnez Regnez à jamais à ja-
 Regnez Regnez à jamais à ja-
 Regnez Regnez à jamais à ja-
 Regnez Regnez à jamais à ja-
 Regnez à jamais à jamais icy

VIOLONS.

Basse de Violon & Continuë.

Musical staff for Soprano, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of eighth and sixteenth notes.

mais icy bas. Regnez à jamais icy bas.

Musical staff for Alto, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes.

mais icy bas. Regnez à jamais icy bas.

Musical staff for Tenor, featuring a bass clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes.

mais icy bas. Regnez à jamais icy bas.

Musical staff for Bass, featuring a bass clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes.

mais icy bas. Regnez à jamais icy bas.

Musical staff for Soprano, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes.

mais icy bas. Regnez à jamais icy bas.

Musical staff for Alto, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes.

mais icy bas. Regnez à jamais icy bas.

Musical staff for Tenor, featuring a bass clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes.

bas. Regnez à jamais à jamais icy bas.

Musical staff for Bass, featuring a bass clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes.

VIOLONS.

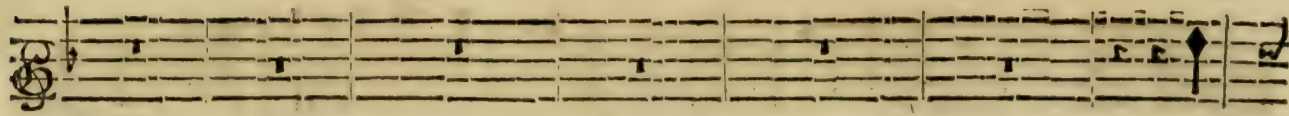
Musical staff for Violins, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes.

Musical staff for Violins, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes.

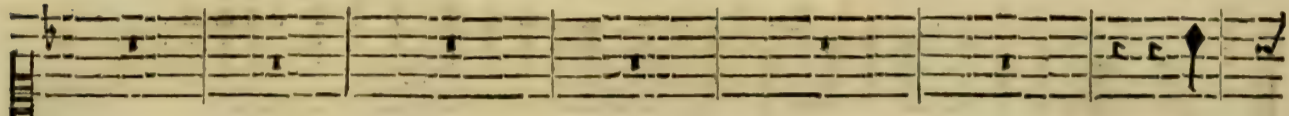
Musical staff for Violins, featuring a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes.

Musical staff for Basses, featuring a bass clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes.

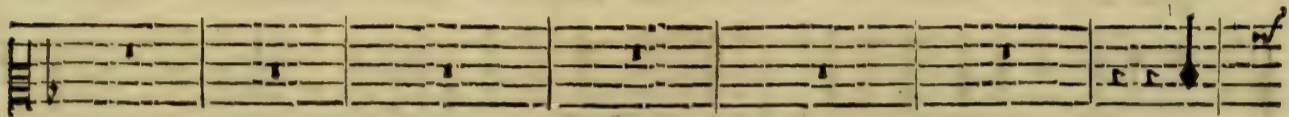
BASSE-CONTINUE.



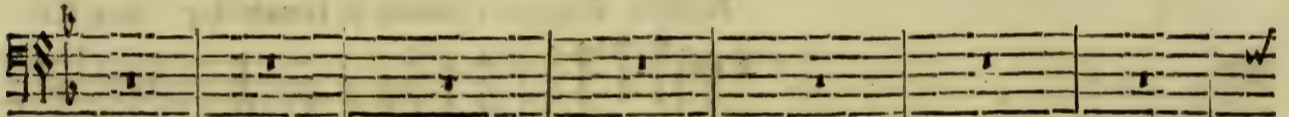
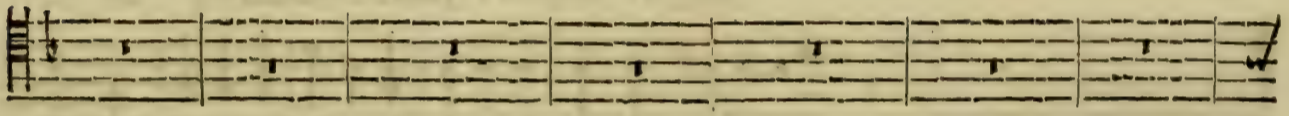
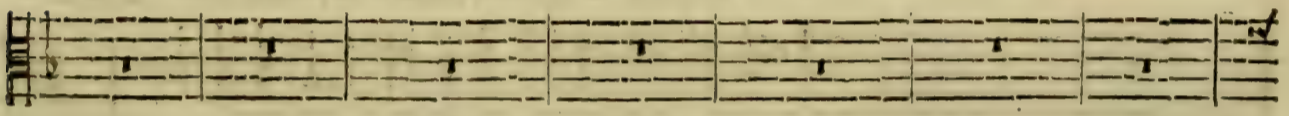
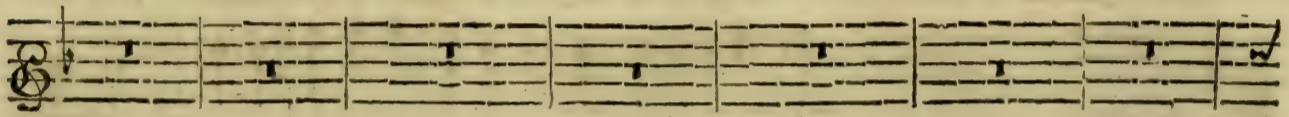
Re-



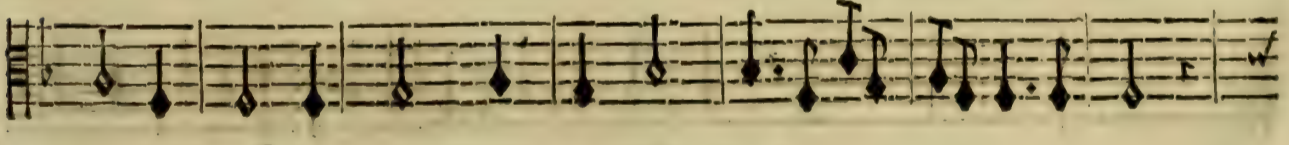
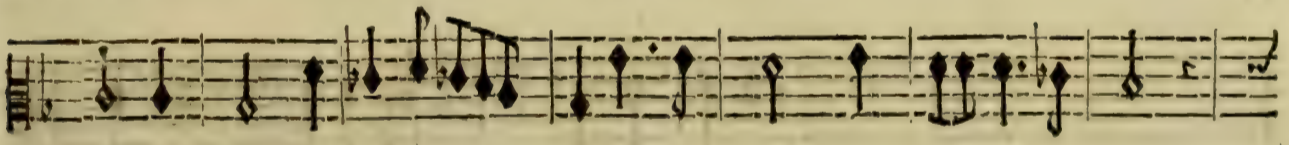
Re-



Re-



VIOLONS.



BASSE-CONTINUE.

PROSERPINE,

gnez Regnez à jamais icy bas. Regnez Regnez à jamais à jamais icy bas. Re-

gnez Regnez à jamais icy bas. Regnez Regnez à jamais à jamais icy bas. Re-

gnez à jamais à jamais icy bas. Regnez Regnez à jamais à jamais icy bas. Re-

Regnez Regnez à jamais à jamais icy bas. Re-

Regnez Regnez à jamais à jamais icy bas. Re-

Regnez Regnez à jamais à jamais icy bas. Re-

Regnez à jamais à jamais icy bas. Regnez à ja-

Regnez à jamais à jamais icy bas. Regnez à ja-

VIOLONS.

BASSE-CONTINUE.

A musical staff in G-clef, showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, followed by a double bar line.

gnez à jamais icy bas.

A musical staff in C-clef, showing a sequence of notes: C4, D4, E4, F4, E4, D4, C4, followed by a double bar line.

gnez à jamais icy bas.

A musical staff in C-clef, showing a sequence of notes: C4, D4, E4, F4, E4, D4, C4, followed by a double bar line.

gnez à jamais icy bas.

A musical staff in G-clef, showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, followed by a double bar line.

gnez à jamais icy bas.

A musical staff in C-clef, showing a sequence of notes: C4, D4, E4, F4, E4, D4, C4, followed by a double bar line.

gnez à jamais icy bas.

A musical staff in C-clef, showing a sequence of notes: C4, D4, E4, F4, E4, D4, C4, followed by a double bar line.

gnez à jamais icy bas.

A musical staff in F-clef, showing a sequence of notes: F3, G3, A3, B3, A3, G3, F3, followed by a double bar line.

mais à jamais icy bas.

A musical staff in G-clef, showing a sequence of notes: G4, A4, B4, C5, B4, A4, G4, followed by a double bar line.

VIOLONS.

A musical staff in C-clef, showing a sequence of notes: C4, D4, E4, F4, E4, D4, C4, followed by a double bar line.

A musical staff in C-clef, showing a sequence of notes: C4, D4, E4, F4, E4, D4, C4, followed by a double bar line.

A musical staff in C-clef, showing a sequence of notes: C4, D4, E4, F4, E4, D4, C4, followed by a double bar line.

A musical staff in F-clef, showing a sequence of notes: F3, G3, A3, B3, A3, G3, F3, followed by a double bar line.

BASSE-CONTINUE.

PROSERPINE,
PREMIER AIR.

Musical score for Violons, first system. It consists of five staves. The top staff is the Violin I part, followed by Violin II, Viola, Violoncello, and Double Bass. The music is in 6/4 time and begins with a treble clef and a key signature of one flat. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

VIOLONS.

Two empty musical staves, likely representing a section of the score that is not present in this version of the manuscript.

Musical score for Violons, second system. It consists of five staves. The top staff is the Violin I part, followed by Violin II, Viola, Violoncello, and Double Bass. The music continues from the first system and concludes with a double bar line. The notation includes various rhythmic values and rests.

VIOLONS.

Two empty musical staves, likely representing a section of the score that is not present in this version of the manuscript.

Musical staff for Violons, first system. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

VIOLONS.

Musical staff for Violons, second system. Continuation of the first system's notation.

Musical staff for Violons, third system. Continuation of the first system's notation.

Musical staff for Violons, fourth system. Continuation of the first system's notation.

Musical staff for Violons, fifth system. Continuation of the first system's notation.

Empty musical staff.

Musical staff for Violons, sixth system. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

VIOLONS.

Musical staff for Violons, seventh system. Continuation of the sixth system's notation.

Musical staff for Violons, eighth system. Continuation of the sixth system's notation.

Musical staff for Violons, ninth system. Continuation of the sixth system's notation.

Musical staff for Violons, tenth system. Continuation of the sixth system's notation.

Empty musical staff.

PROSERPINE,

Musical staff for Violons, first system. It features a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end.

VIOLONS.

Musical staff for Violons, second system. It continues the notation from the first system, featuring similar rhythmic patterns and a repeat sign at the end.

Musical staff for Violons, third system. It continues the notation from the second system, featuring similar rhythmic patterns and a repeat sign at the end.

Musical staff for Violons, fourth system. It continues the notation from the third system, featuring similar rhythmic patterns and a repeat sign at the end.

Musical staff for Violons, fifth system. It continues the notation from the fourth system, featuring similar rhythmic patterns and a repeat sign at the end.

An empty musical staff consisting of five horizontal lines.

SECOND AIR.

Musical staff for Violons, first system of the second air. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end.

VIOLONS.

Musical staff for Violons, second system of the second air. It continues the notation from the first system, featuring similar rhythmic patterns and a repeat sign at the end.

Musical staff for Violons, third system of the second air. It continues the notation from the second system, featuring similar rhythmic patterns and a repeat sign at the end.

Musical staff for Violons, fourth system of the second air. It continues the notation from the third system, featuring similar rhythmic patterns and a repeat sign at the end.

VIOLONS.

Musical staff for Violons, fifth system of the second air. It continues the notation from the fourth system, featuring similar rhythmic patterns and a repeat sign at the end.

Musical staff for Violons, sixth system of the second air. It continues the notation from the fifth system, featuring similar rhythmic patterns and a repeat sign at the end.

A single musical staff in G-clef (treble clef) containing a sequence of notes and rests. The notes are mostly eighth and sixteenth notes, with some beamed together. There are some accidentals, including a sharp sign.

VIOLONS.

A single musical staff in G-clef (treble clef) containing a sequence of notes and rests. The notes are mostly eighth and sixteenth notes, with some beamed together. There are some accidentals, including a sharp sign.

A single musical staff in C-clef (alto clef) containing a sequence of notes and rests. The notes are mostly eighth and sixteenth notes, with some beamed together. There are some accidentals, including a sharp sign.

A single musical staff in G-clef (treble clef) containing a sequence of notes and rests. The notes are mostly eighth and sixteenth notes, with some beamed together. There are some accidentals, including a sharp sign.

VIOLONS.

A single musical staff in G-clef (treble clef) containing a sequence of notes and rests. The notes are mostly eighth and sixteenth notes, with some beamed together. There are some accidentals, including a sharp sign.

A single musical staff in C-clef (alto clef) containing a sequence of notes and rests. The notes are mostly eighth and sixteenth notes, with some beamed together. There are some accidentals, including a sharp sign.

A single musical staff in G-clef (treble clef) containing a sequence of notes and rests. The notes are mostly eighth and sixteenth notes, with some beamed together. There are some accidentals, including a sharp sign. The staff ends with a double bar line.

VIOLONS.

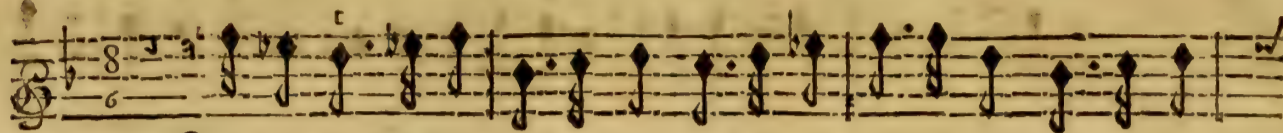
A single musical staff in G-clef (treble clef) containing a sequence of notes and rests. The notes are mostly eighth and sixteenth notes, with some beamed together. There are some accidentals, including a sharp sign. The staff ends with a double bar line.

A single musical staff in C-clef (alto clef) containing a sequence of notes and rests. The notes are mostly eighth and sixteenth notes, with some beamed together. There are some accidentals, including a sharp sign. The staff ends with a double bar line.

A series of seven empty musical staves, each consisting of five horizontal lines, arranged vertically.

P R O S E R P I N E ;

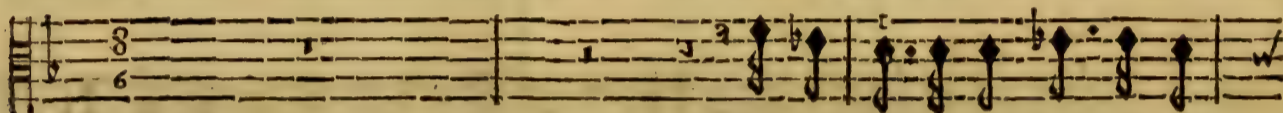
Les Voix chantent cet Air alternativement avec les Instruments.



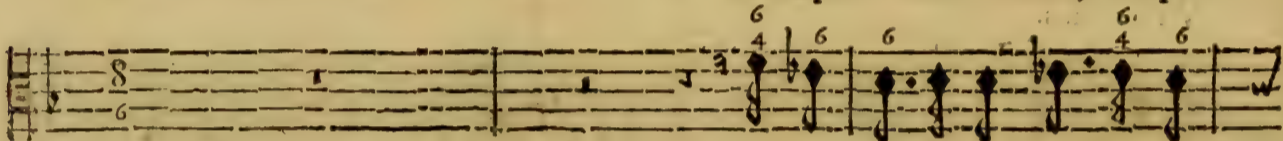
C'Est assez C'est assez de regrets, C'est assez de regrets, C'est ver-
Triomphez Triomphez dans ces lieux, Triomphez dans ces lieux, C'est pour



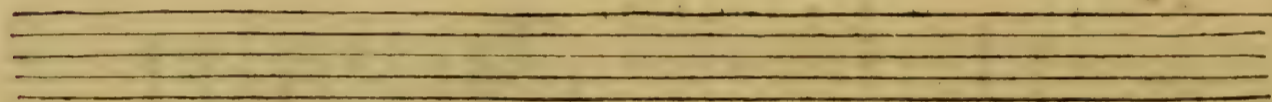
C'Est assez de regrets, C'est assez de regrets, C'est ver-
Triomphez dans ces lieux, Triomphez dans ces lieux, C'est pour



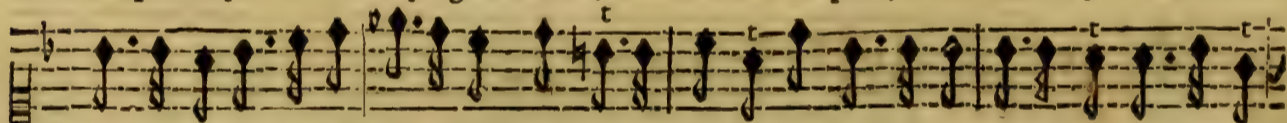
C'Est assez de regrets, C'est ver-
Triomphez dans ces lieux, C'est pour



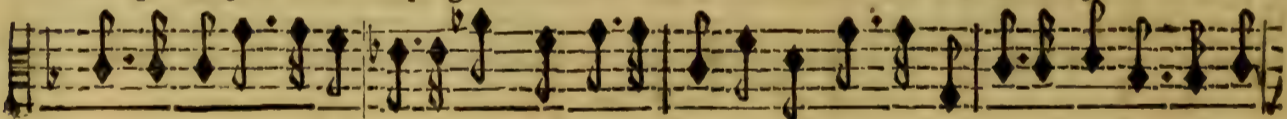
BASSE-CONTINUE.



ser trop de larmes, Goûtez les attraits D'un destin plein de charmes, Plutō aime mieux que Ce-
vous que soupire L'un des pl^o grāds dieux, Possédez son Empire, Tout cede au pouvoir de vos



ser trop de larmes, Goûtez les attraits D'un destin plein de charmes, Plutō aime mieux que Ce-
vous que soupire L'un des pl^o grāds dieux, Possédez son Empire, Tout cede au pouvoir de vos



ser trop de larmes, Goûtez les attraits D'un destin plein de charmes, Plutō aime mieux que Ce-
vous que soupire L'un des pl^o grāds dieux, Possédez son Empire, Tout cede au pouvoir de vos



BASSE-CONTINUE.



res: Une Mere vaut-elle un Epoux? Une Mere vaut-elle un Epoux? L'amour doit toujours
yeux:

res: Une Mere vaut-elle un Epoux? Une Mere vaut-elle un Epoux? L'amour doit toujours
yeux:

res: Une Mere vaut-elle un Epoux? L'amour doit toujours
yeux:

BASSE-CONTINUE.

plaire, Les foins en font doux. Un cœur est trop sauvage S'il change l'usage D'un bien si char-

plaire, Les foins en font doux. Un cœur est trop sauvage S'il change l'usage D'un bien si char-

plaire, Les foins en font doux. Un cœur est trop sauvage S'il change l'usage D'un bien si char-

BASSE-CONTINUE.

mant, Et c'est grād dommage D'en faire un tourment.

mant, Et c'est grād dommage D'en faire un tourment.

mant, Et c'est grād dommage D'en faire un tourment.

BASSE-CONTINUE.

Violons.

Dans les Enfers Tout rit, tout chante; On vous doit, beauté charmante, La douceur de nos cō-
 Que vos appas Auront de gloire! Ils estendent leur victoire Jusqu'ou regne le tré-

Dans les Enfers Tout rit, tout chante; On vous doit, beauté charmante, La douceur de nos cō-
 Que vos appas Auront de gloire! Ils estendent leur victoire Jusqu'ou regne le tré-

Dans les Enfers Tout rit, tout chante; On vous doit, beauté charmante, La douceur de nos cō-
 Que vos appas Auront de gloire! Ils estendent leur victoire Jusqu'ou regne le tré-

Dans les Enfers Tout rit, tout chante; On vous doit, beauté charmante, La douceur de nos cō-
 Que vos appas Auront de gloire! Ils estendent leur victoire Jusqu'ou regne le tré-

BASSE-CONTINUE.

VIOLONS.

certs: certs: Un Dieu severe Par vos yeux est enfla- mé, Tout son Em-
pas: pas:

certs: certs: Un Dieu severe Par vos yeux est enflamé, Tout son Em-
pas: pas:

certs: certs: Un Dieu severe Par vos yeux est enflamé, Tout son Em-
pas: pas:

certs: certs: Un Dieu severe Par vos yeux est enflamé, Tout son Em-
pas: pas?

BASSE-CONTINUE.

Violins, first system of musical notation.

VIOLONS.

Violins, second system of musical notation.

Violins, third system of musical notation.

Violins, fourth system of musical notation.

Violins, fifth system of musical notation.

Violins, sixth system of musical notation.

pire vous reve; Qu'il est doux d'avoir charmé Un cœur qui n'a jamais aimé. mé.

Violins, seventh system of musical notation.

pire vous reve; Qu'il est doux d'avoir charmé Un cœur qui n'a jamais aimé. mé.

Violins, eighth system of musical notation.

pire vous reve; Qu'il est doux d'avoir charmé Un cœur qui n'a jamais aimé. mé.

Violins, ninth system of musical notation.

pire vous reve; Qu'il est doux d'avoir charmé Un cœur qui n'a jamais aimé. mé.

Basso Continuo, tenth system of musical notation with figured bass (7, 76, 6, 6x, 6x).

BASSE-CONTINUE.

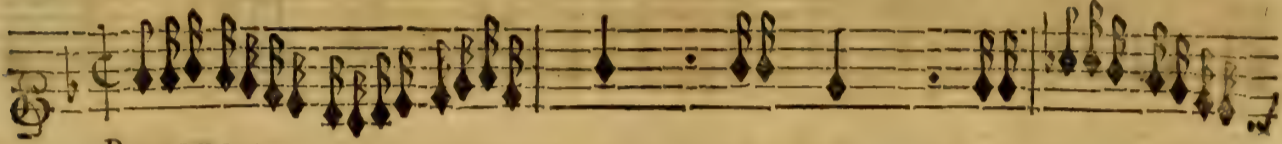
Four empty musical staves at the bottom of the page.

FIN DU QUATRIESME ACTE.

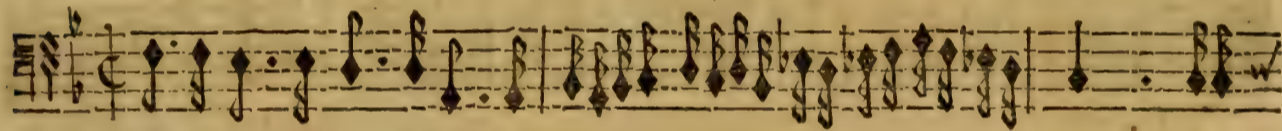
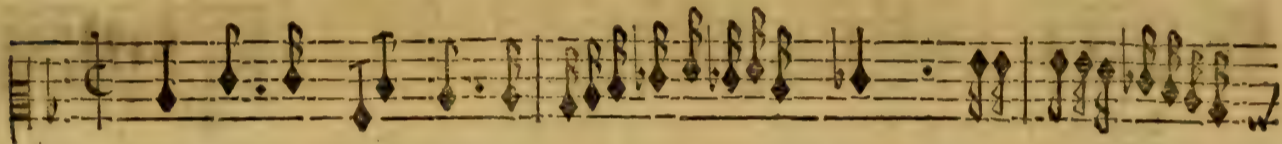
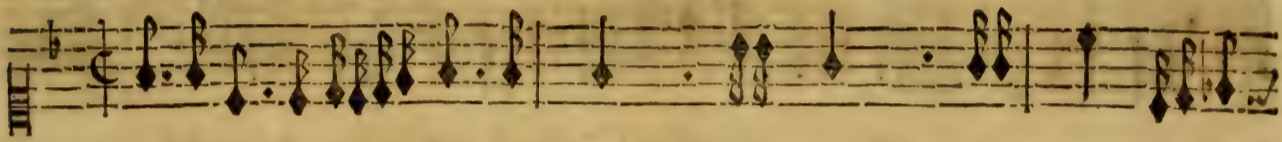


ACTE CINQUIÈME.
SCÈNE PREMIÈRE.

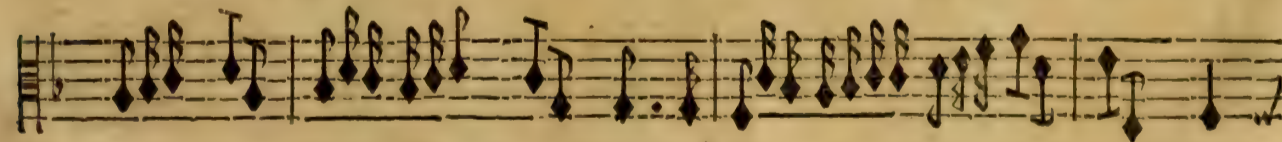
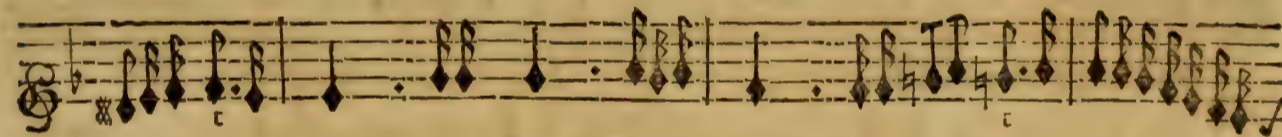
PLUTON, LES TROIS JUGES DES ENFERS, LES TROIS FURIES,
TROUPE DE DIVINITÉZ INFERNALES.



PRELUDE.



Basse de Violon & Continuë.



Basse de Violon & Continuë.

Violin and Continuo score for Proserpine. The score consists of five staves. The first staff is the Violin part, and the second through fifth staves are the Continuo part. The music is in a minor key and features complex rhythmic patterns with many sixteenth and thirty-second notes.

Basse de Violon & Continüe,

PLUTON.

Musical score for Pluton, consisting of a single staff with a treble clef and a common time signature. The music is in a minor key and features a series of eighth and sixteenth notes.

Vous qui reconnoissez ma suprême puissance, Donnez-moy des conseils, Donnez-moy du fe-

Basso continuo score for Pluton, consisting of a single staff with a bass clef and a common time signature. The music is in a minor key and features a series of eighth and sixteenth notes.

BASSE-CONTINUE.

Musical score for Pluton, consisting of a single staff with a treble clef and a common time signature. The music is in a minor key and features a series of eighth and sixteenth notes.

cours. L'orgueilleux Jupiter m'offense, Il veut ôpre aujourd'uy l'heureuse intelli-

Basso continuo score for Pluton, consisting of a single staff with a bass clef and a common time signature. The music is in a minor key and features a series of eighth and sixteenth notes.

BASSE-CONTINUE.

Musical score for Pluton, consisting of a single staff with a treble clef and a common time signature. The music is in a minor key and features a series of eighth and sixteenth notes.

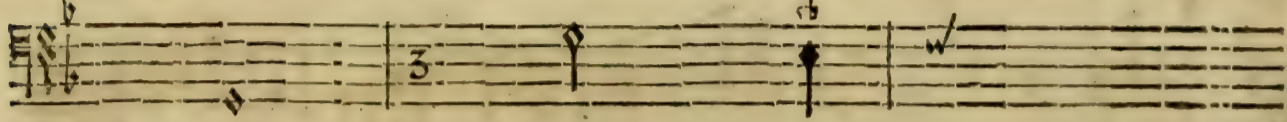
gence Que nous avons juré de conserver toujours. Les Dieux ont aimé

Basso continuo score for Pluton, consisting of a single staff with a bass clef and a common time signature. The music is in a minor key and features a series of eighth and sixteenth notes.

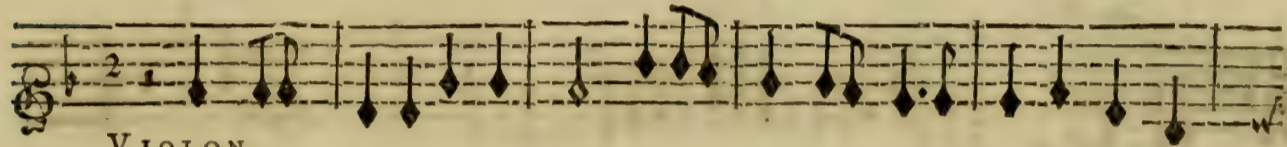
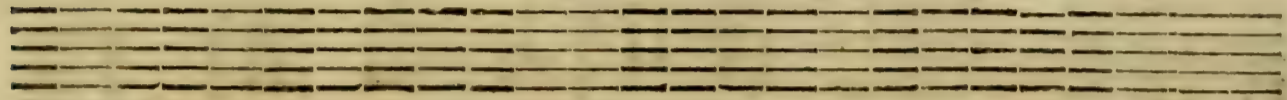
BASSE-CONTINUE.



tous, Et le Dieu du Ciel mesme S'est laissé cent fois enfla-



BASSE-CONTINUE.



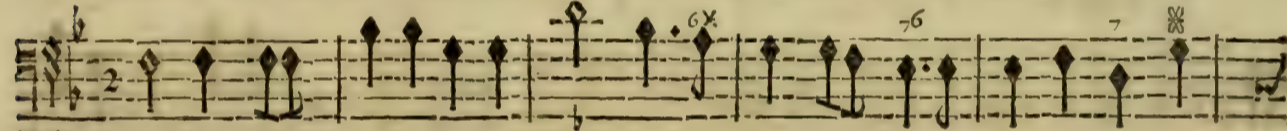
VIOLON.



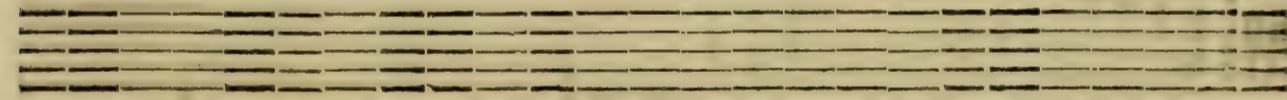
VIOLON.



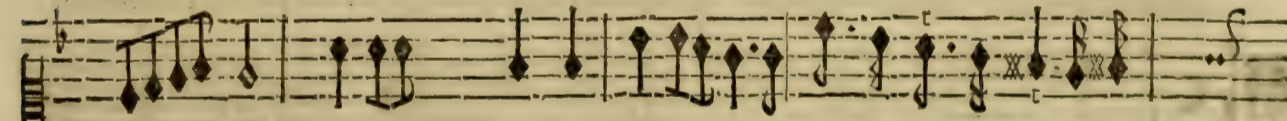
mer. C'est la premiere fois que j'aime, Et l'on veut me ravir ce qui m'a sceu char-



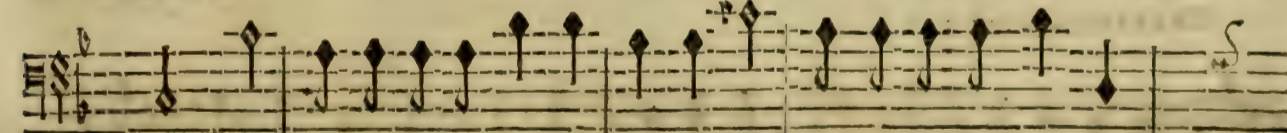
BASSE-CONTINUE.



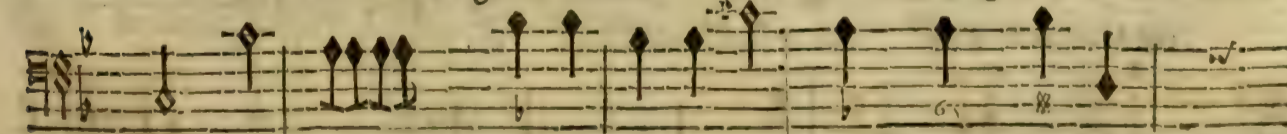
VIOLON.



VIOLON.



mer. Ah! c'est une rigueur extrême Ah! c'est une rigueur ex-



BASSE-CONTINUE.

Musical staff for Violon (Violin) with notes and rests.

VIOLON.

Musical staff for Violon (Violin) with notes and rests.

VIOLON.

Musical staff for Violon (Violin) with notes and rests.

tresme De condamner un cœur à ne jamais ai- mer. Ah! c'est une rigueur ex-

Musical staff for Basse-Continue with notes and rests.

BASSE-CONTINUE.

Musical staff for Violon (Violin) with notes and rests.

VIOLON.

Musical staff for Violon (Violin) with notes and rests.

VIOLON.

Musical staff for Violon (Violin) with notes and rests.

tresme De cōdamner un cœur à ne jamais aimer.

Musical staff for Basse-Continue with notes and rests.

BASSE-CONTINUE.

Musical staff for Basse-Continue with notes and rests.

C'est vostre Reine qu'ō demande: Jupiter veut que je la rende, Et Mercure pre-

Musical staff for Basse-Continue with notes and rests.

BASSE-CONTINUE.

Musical staff for Basse-Continue with notes and rests.

tend l'enlever d'icy bas. Pouvōs-no^s endu- rer que l'on no^s la ravisse?

Musical staff for Basse-Continue with notes and rests.

BASSE-CONTINUE.

LE CHOEUR.



Non, non, c'est une injustice Que nous ne souffrirons pas.



Non, non, c'est une injustice Que nous ne souffrirons pas.



Non, non, c'est une injustice Que nous ne souffrirons pas.



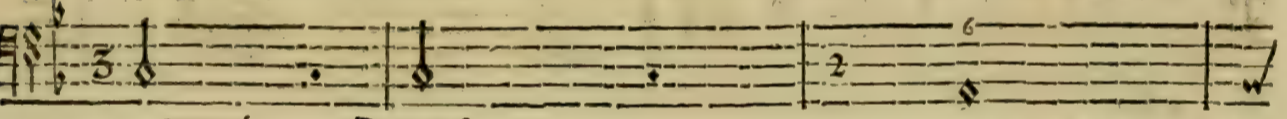
Non, non, c'est une injustice Que nous ne souffrirons pas. Et par quel droit faut-



BASSE-CONTINUE.



il que Jupiter s'obstine A troubler le bonheur que l'Amour me de-



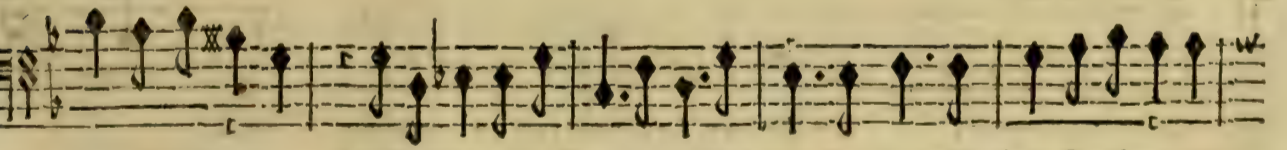
BASSE-CONTINUE.



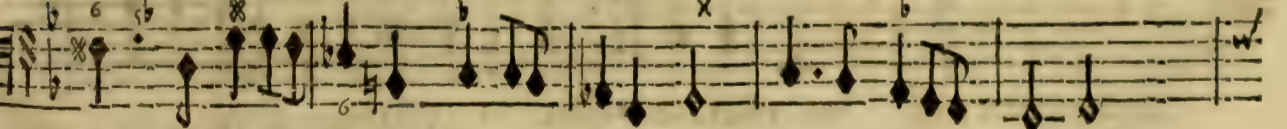
stine? Mon pouvoir n'est-il pas independant du sien? Gardons Proserpine, Gar-



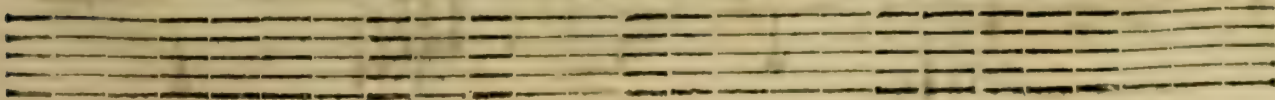
BASSE-CONTINUE.



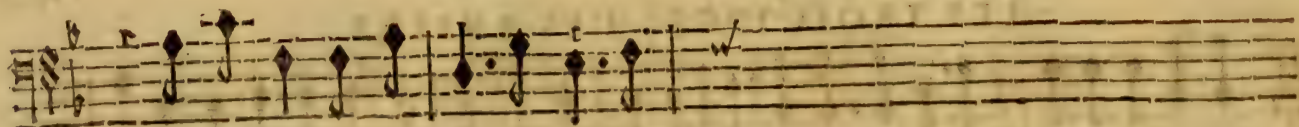
dons Proserpine, Les Enfers Les Enfers ne rendent rien. Gardons Gardons Proserpine,



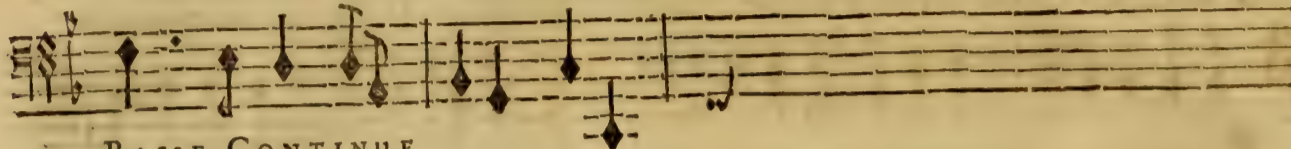
BASSE-CONTINUE.



PROSERPINE,



Les Enfers Les Enfers ne rendent



BASSE-CONTINUE

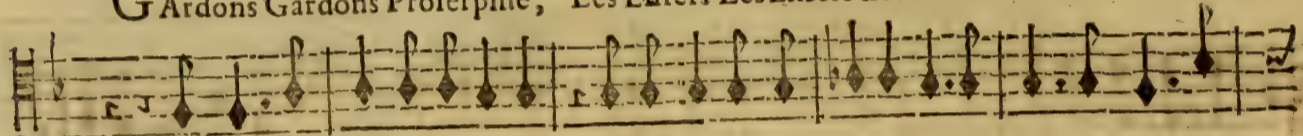
LE CHOEUR.



Gardons Gardons Proserpine, Les Enfers Les Enfers ne rendent rien. Gardons Gar-



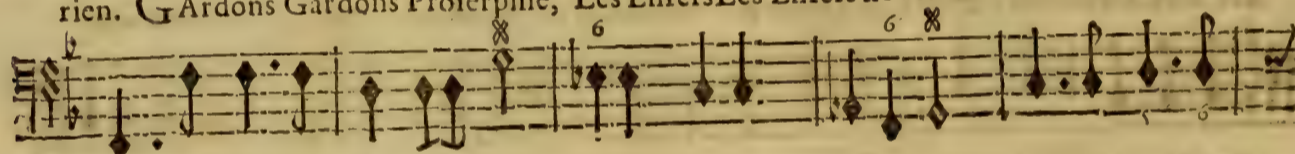
Gardons Gardons Proserpine, Les Enfers Les Enfers ne rendent rien. Gardons Gar-



Gardons Gardons Proserpine, Les Enfers Les Enfers ne rendent rien. Gardons Gar-



rien. Gardons Gardons Proserpine, Les Enfers Les Enfers ne rendent rien Gardons Gar-



BASSE-CONTINUE.



dons Proserpine, Les Enfers Les Enfers ne rendent rien.



dons Proserpine, Les Enfers Les Enfers ne rendent rien.



dons Proserpine, Les Enfers Les Enfers ne rendent rien.



dons Proserpine, Les enfers Les enfers ne rendent rien.



BASSE-CONTINUE.

LES TROIS JUGES DES ENFERS.



PROSERPINE a goûté des fruits de vostre empire, elle est à vous, on ne peut vous l'o-



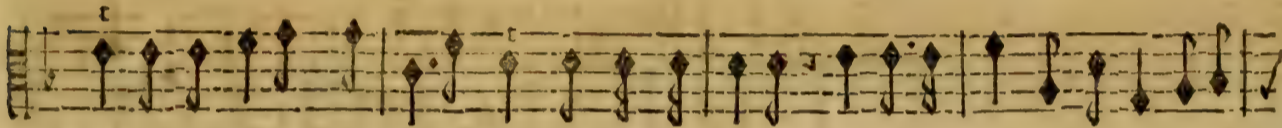
PROSERPINE a goûté des fruits de vostre empire, elle est à vous, on ne peut vous l'o-



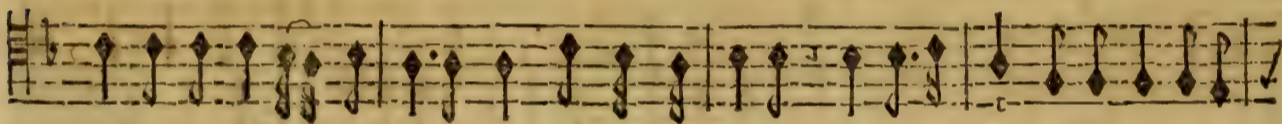
PROSERPINE a goûté des fruits de vostre empire, elle est à vous, on ne peut vous l'o-



BASSE-CONTINUE.



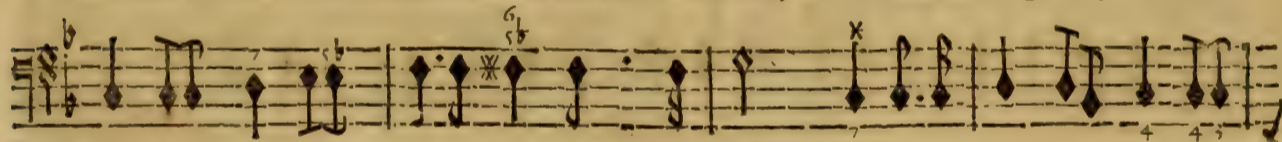
ster. Aux Arrests du Destin les Dieux doivent souscrire, C'est vainement qu'on y veut resi-



ster. Aux Arrests du Destin les Dieux doivent souscrire, C'est vainement qu'on y veut resi-



ster. Aux Arrests du Destin les Dieux doivent souscrire, C'est vainement qu'on y veut resi-



BASSE-CONTINUE.



ster.

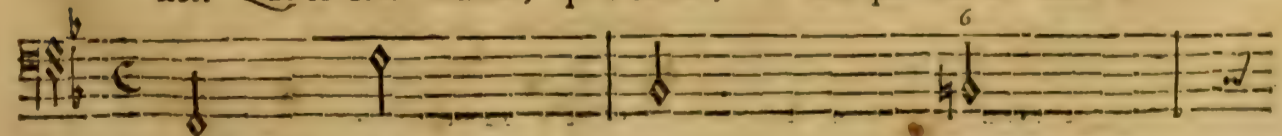


ster.

PLUTON.



ster. Que le Ciel menace, qu'il tonne, Il faut que rien ne nous é-



BASSE-CONTINUE.

PROSERPINE,

estonne, Que le Ciel menace qu'il tonne, Il faut que rien ne nous estonne, Que rié ne no^e c-

BASSE-CONTINUE.

estonne.

BASSE-CONTINUE.

VIOLON.

VIOLON.

Nous avons pour nous en ce jour Le destin & l'amour.

BASSE-CONTINUE.

VIOLON.

VIOLON.

Nous avons pour nous en ce jour, Le destin & l'a-

BASSE-CONTINUE.

VIOLON.

VIOLON.

mour.

Nous avons pour nous en ce

BASSE-CONTINUE.

VIOLON.

VIOLON.

jour Nous avons pour nous en ce jour Le Destin Le Destin & l'A-

BASSE-CONTINUE.

PROSERPINE;

CHOEUR.



Que le Ciel menace, qu'il tonne, Il faut que rien ne nous estonne, Que le



Que le Ciel menace, qu'il tonne, Il faut que rien ne nous estonne, Que le



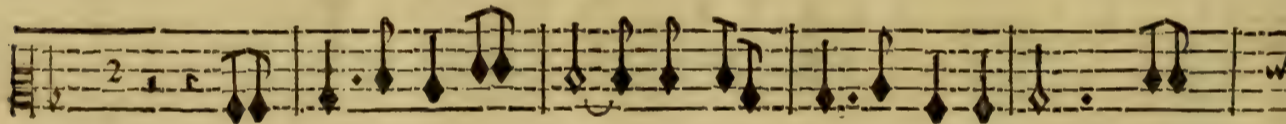
Que le Ciel menace, qu'il tonne, Il faut que rien ne nous estonne, Que le



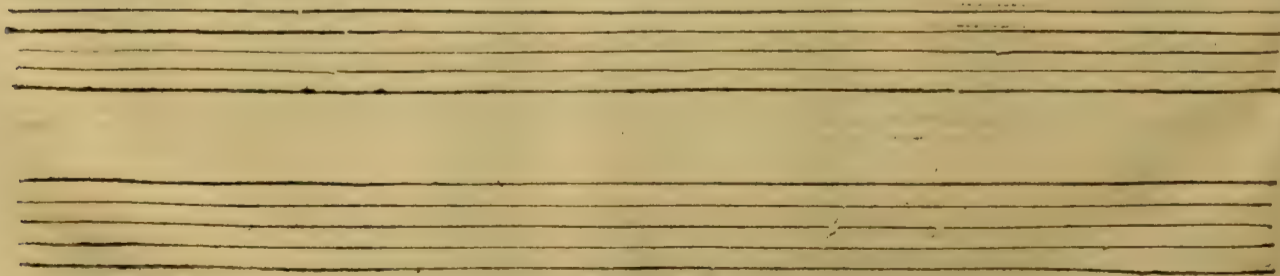
mour. Que le Ciel menace, qu'il tonne, Il faut que rien ne nous estonne, Que le

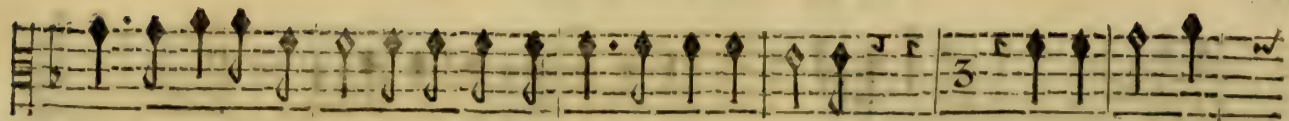


VIOLONS.

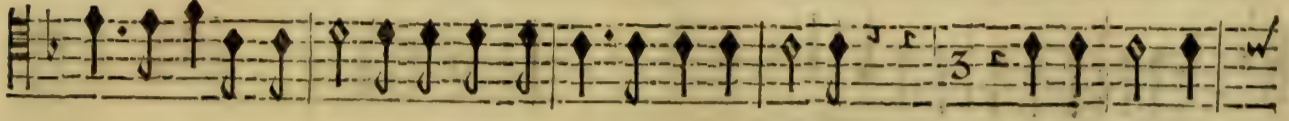


BASSE-CONTINUE.





Ciel menace , qu'il tonne , Il faut que rien ne nous estonne , Nous avons pour



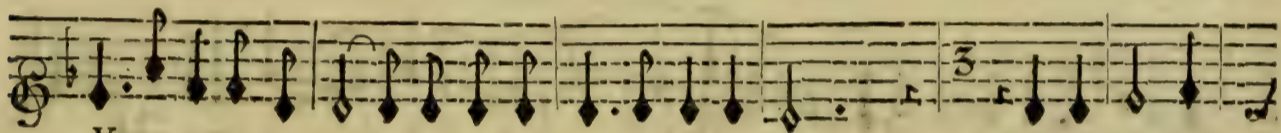
Ciel menace , qu'il tonne , Il faut que rien ne nous estonne , Nous avons pour



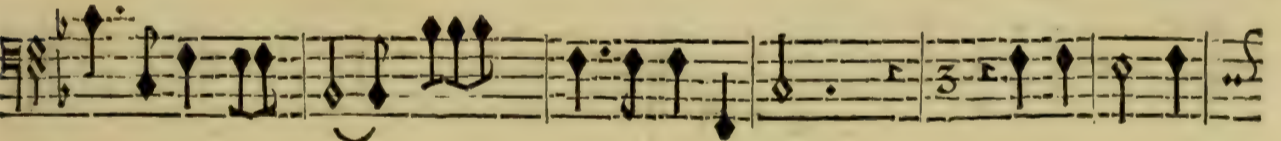
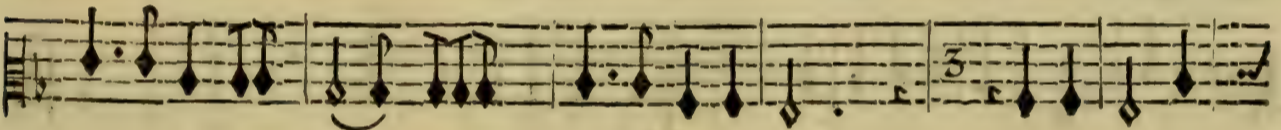
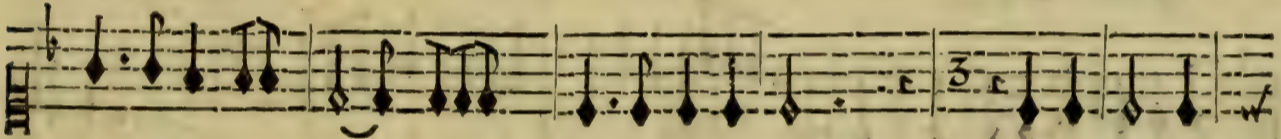
Ciel menace , qu'il tonne , Il faut que rien ne nous estonne , Nous avons pour



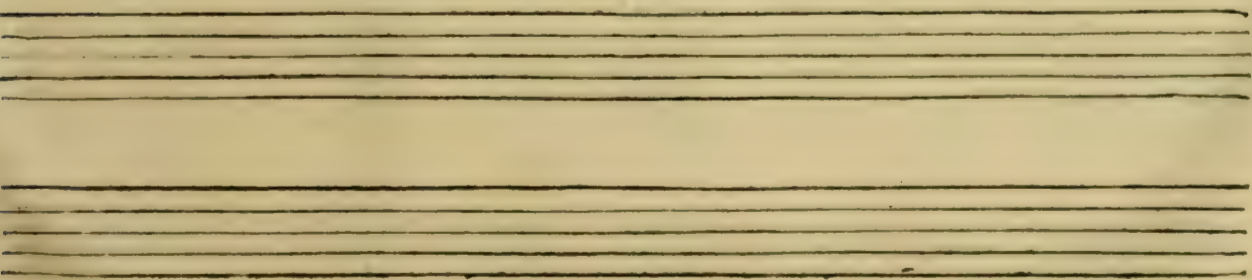
Ciel menace , qu'il tonne , Il faut que rien ne nous estonne , Nous avons pour

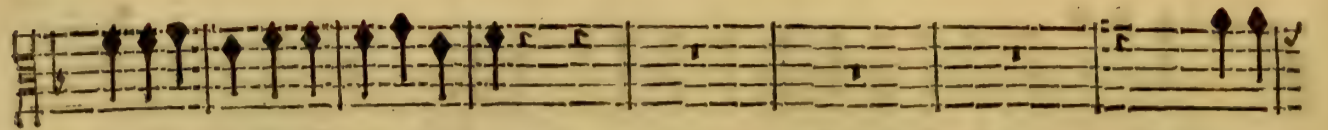


VIOLONS.



BASSE - CONTINUE.





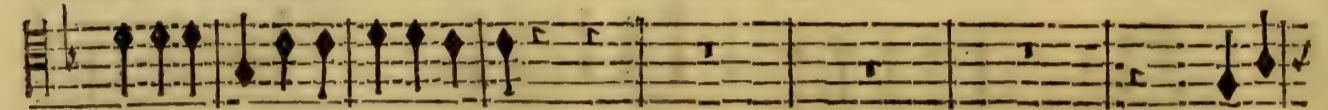
nous en ce jour, Le Destin & l'Amour.

Nous a-



nous en ce jour, Le Destin & l'Amour.

Nous a-



nous en ce jour, Le Destin & l'Amour.

Nous a-

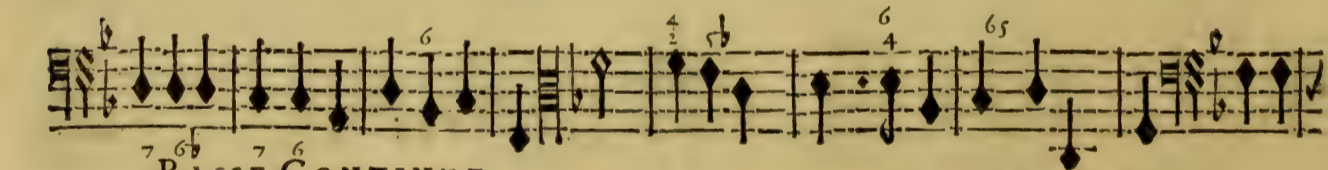
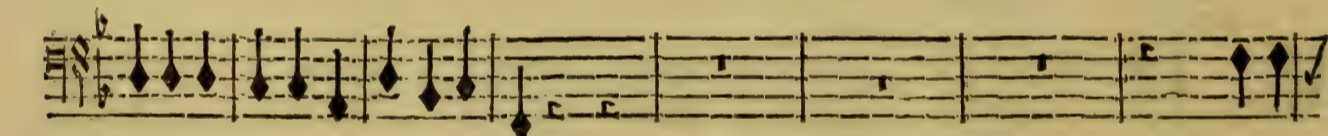
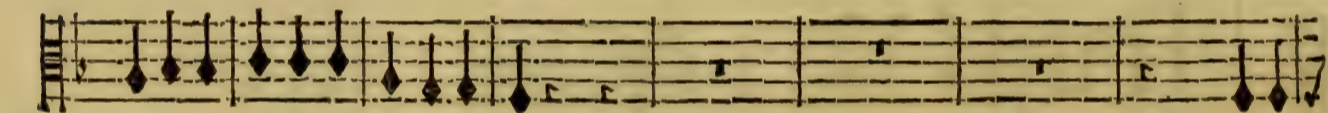
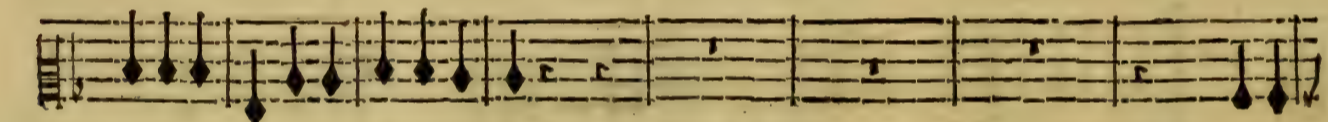
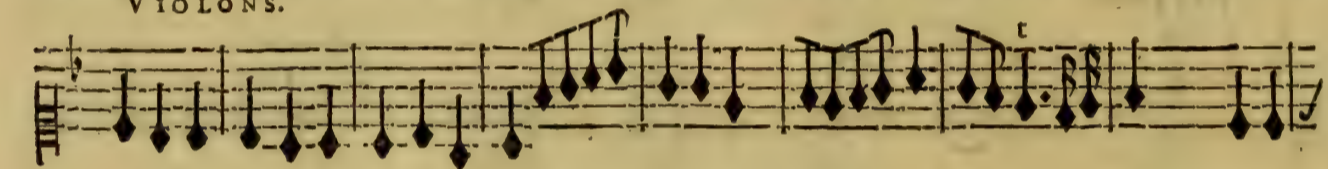


nous en ce jour, Le Destin & l'Amour.

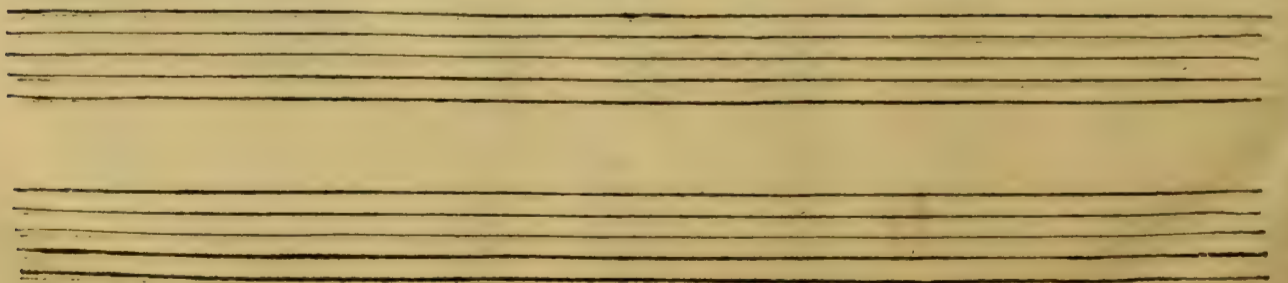
Nous a-

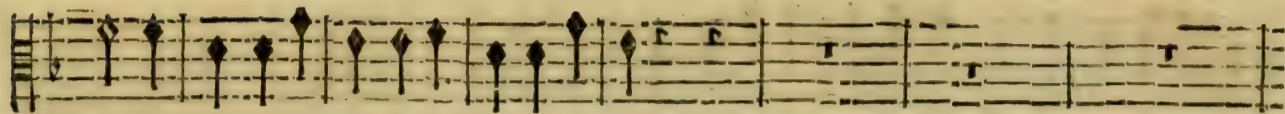


VIOLONS.

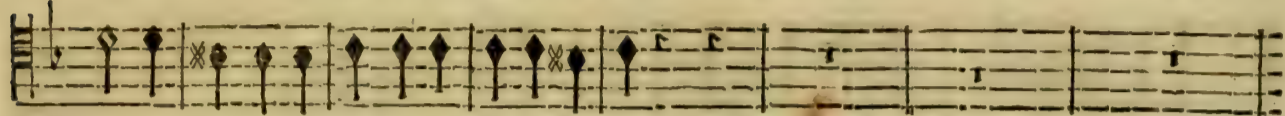


BASSE-CONTINUE.

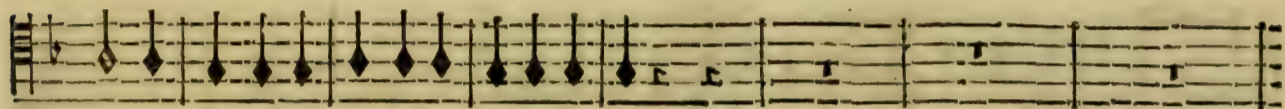




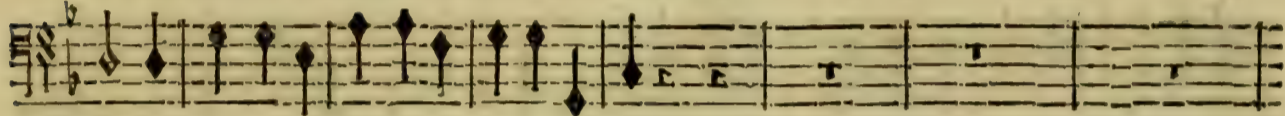
vons pour nous en ce jour, Le Destin & l'Amour.



vons pour nous en ce jour, Le Destin & l'Amour.



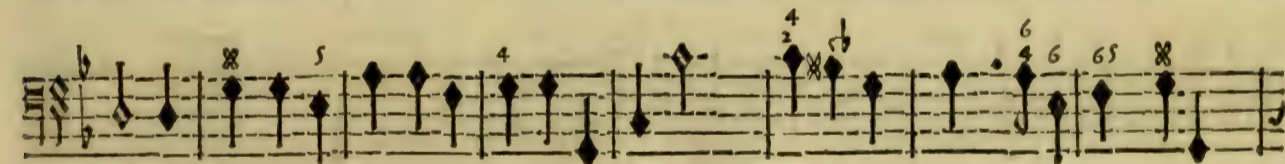
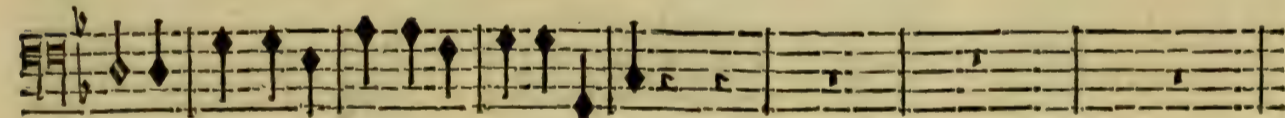
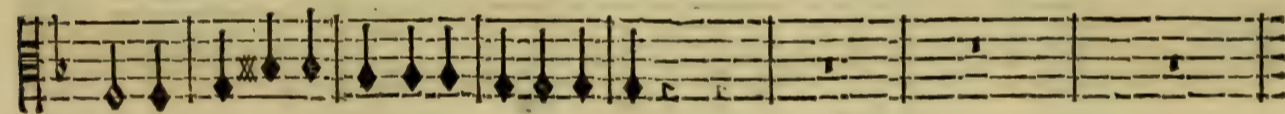
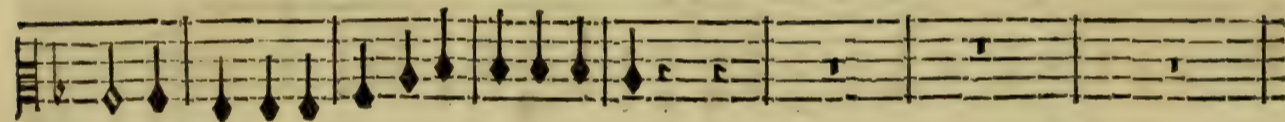
vons pour nous en ce jour, Le Destin & l'Amour.



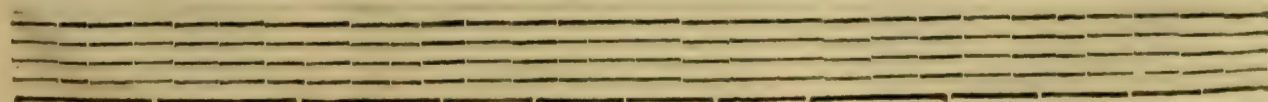
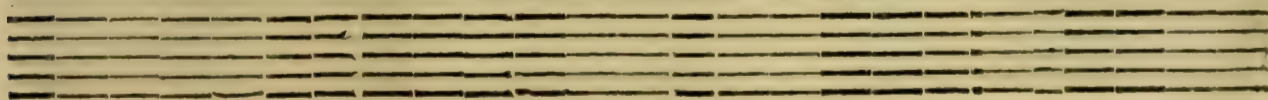
vons pour nous en ce jour, Le Destin & l'Amour.



VIOLONS.

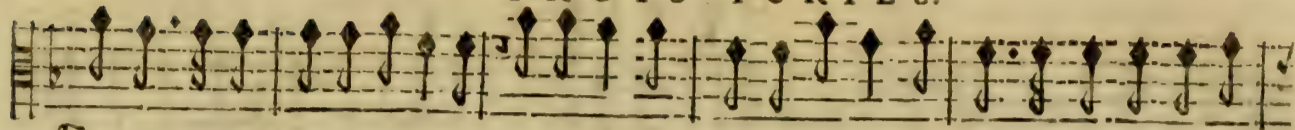


BASSE-CONTINUE.

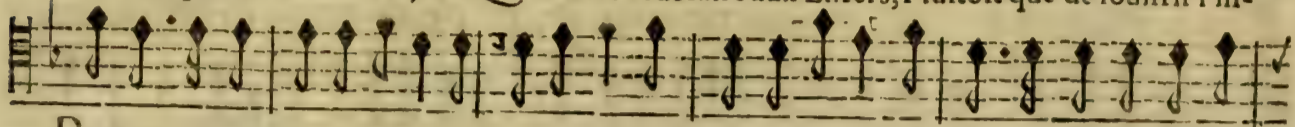


TRAGÉDIE.

LES TROIS FURIES.



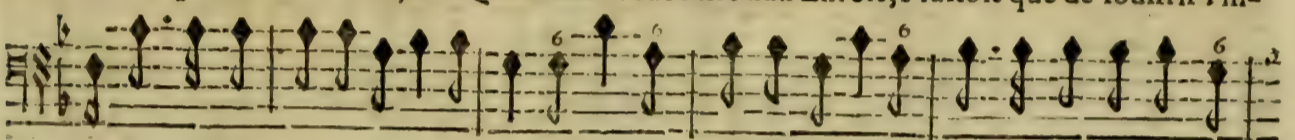
Plustost que de souffrir l'injure Que le Ciel veut faire aux Enfers, Plustost que de souffrir l'in-



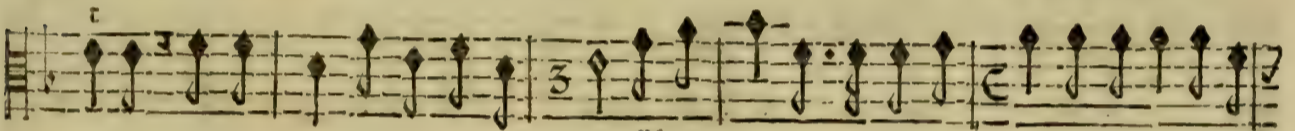
Plustost que de souffrir l'injure Que le Ciel veut faire aux Enfers, Plustost que de souffrir l'in-



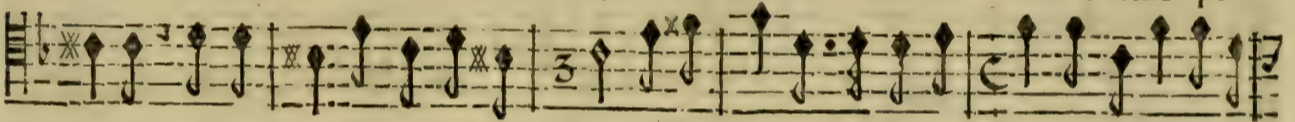
Plustost que de souffrir l'injure Que le Ciel veut faire aux Enfers, Plustost que de souffrir l'in-



BASSE-CONTINUE.



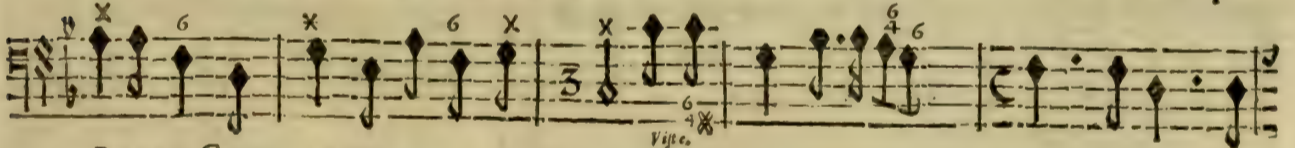
jure Que le Ciel veut faire aux En- fers, Renverfons toute la Na- ture Perisse pe-



jure Que le Ciel veut faire aux En- fers, Renverfons toute la Na- ture Perisse pe-



jure Que le Ciel veut faire aux En- fers, Renverfons toute la Na- ture Perisse pe-



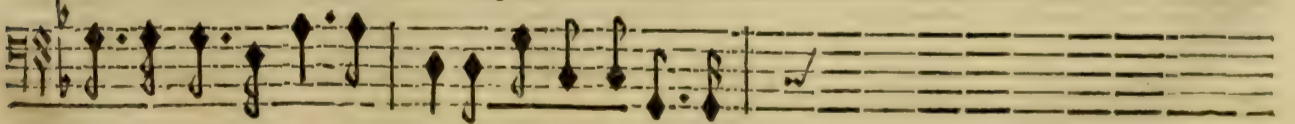
BASSE-CONTINUE.



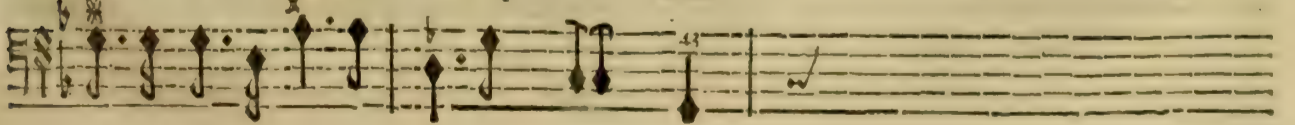
riffe l'Univers. Pe- risse, perisse l'Uni-



riffe l'Univers. Pe- risse, perisse l'Uni-



riffe l'Univers. Pe- risse perisse l'Uni-



BASSE-CONTINUE.

PROSERPINE,

CHOEUR.

Vifse.
vers. Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

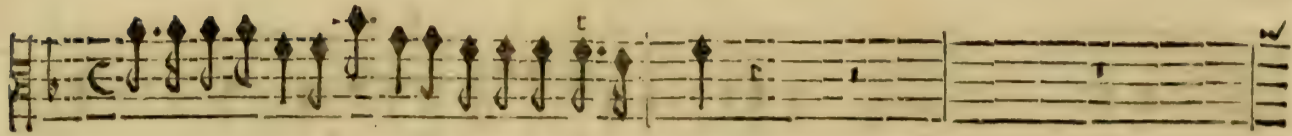
vers. Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

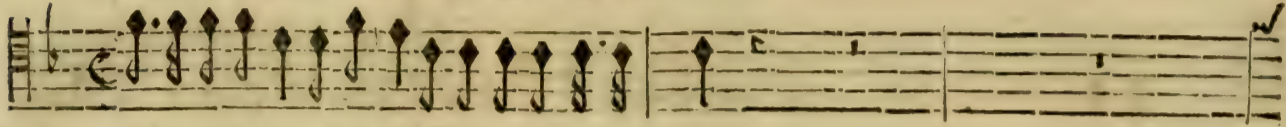
vers. Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

VIOLONS.

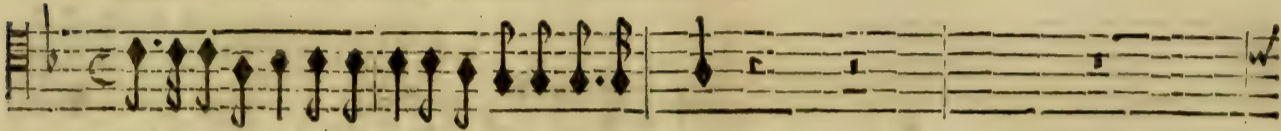
Vifse.
BASSE-CONTINUE.



toute la Nature, Perisse Perisse l'Univers.



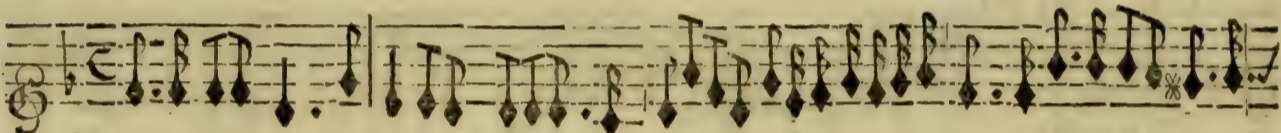
toute la Nature, Perisse Perisse l'Univers.



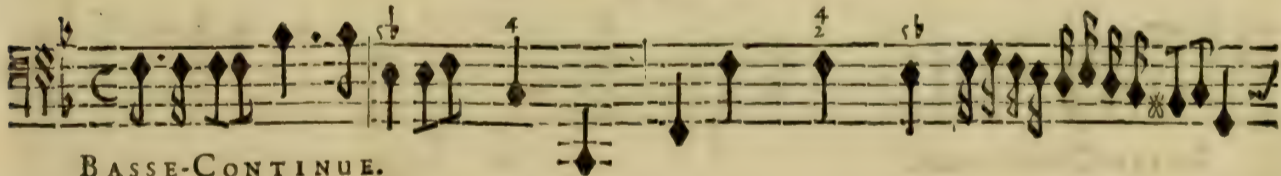
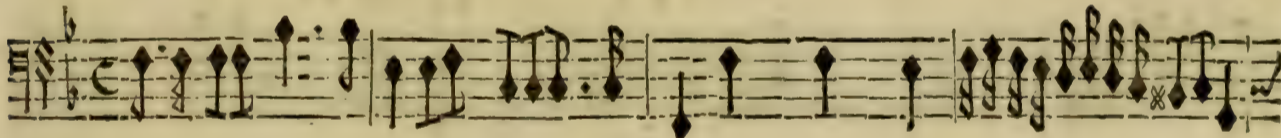
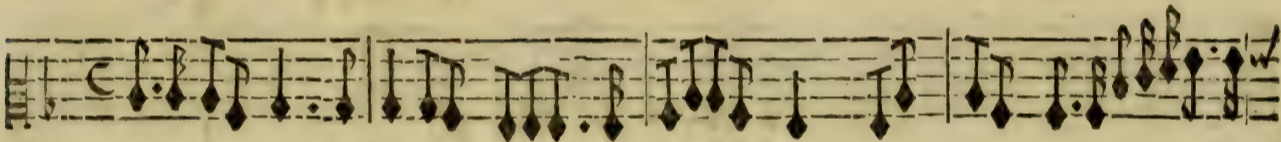
toute la Nature, Perisse Perisse l'Univers.



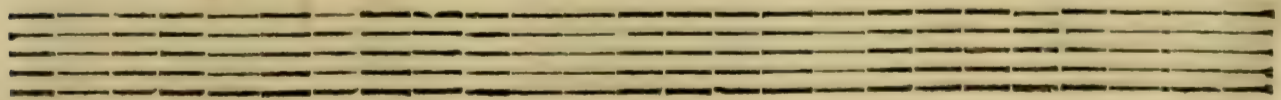
toute la Nature, Perisse Perisse l'Univers.



VIOLONS.



BASSE-CONTINUE.



Renverfons toute la Nature, Pe-

Renverfons toute la Nature, Pe-

Renverfons toute la Nature, Pe-

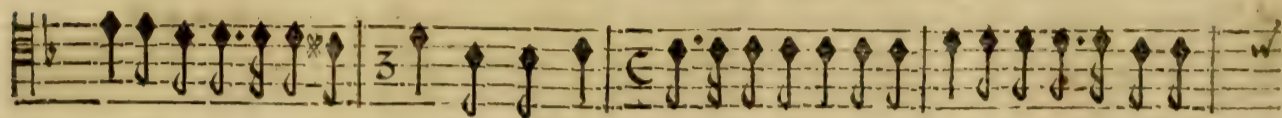
Renverfons toute la Nature, Pe-

VIOLONS.

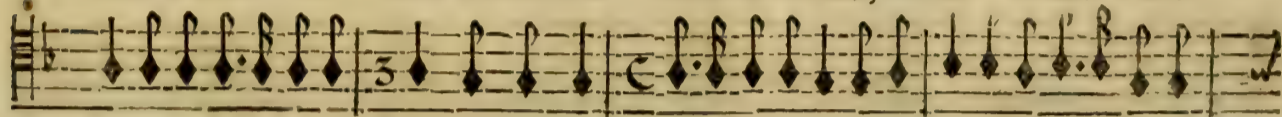
BASSE-CONTINUE.



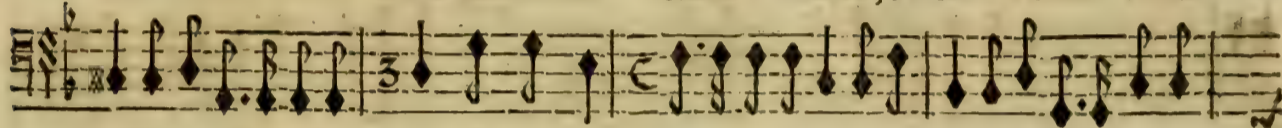
risse Perisse l'Uni- vers. Renverfons toute la Nature, Perisse Perisse l'Uni-



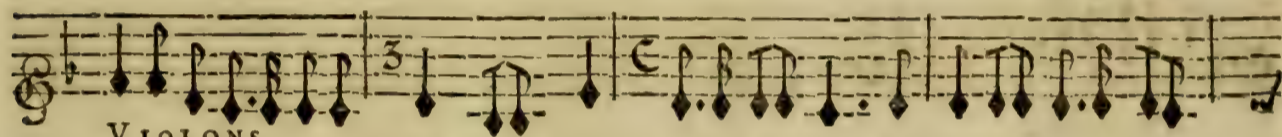
risse Perisse l'Uni- vers. Renverfons toute la Nature, Perisse Perisse l'Uni-



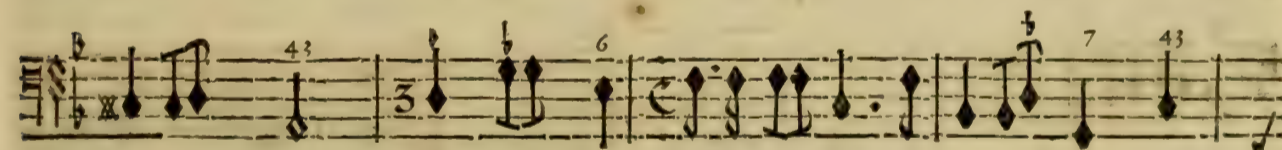
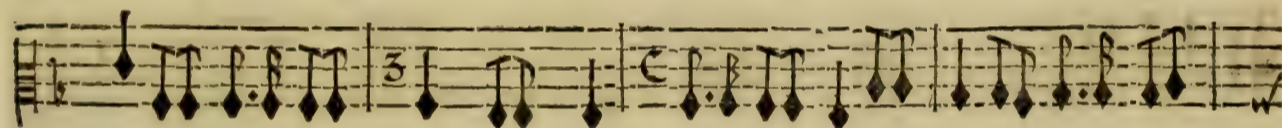
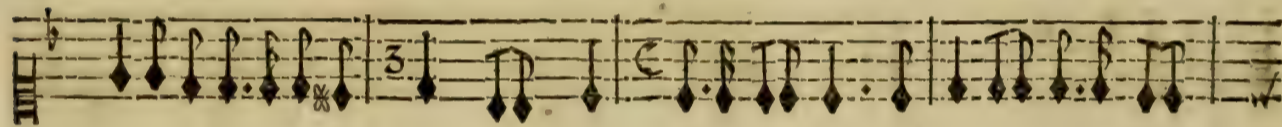
risse Perisse l'Uni- vers. Renverfons toute la Nature, Perisse Perisse l'Uni-



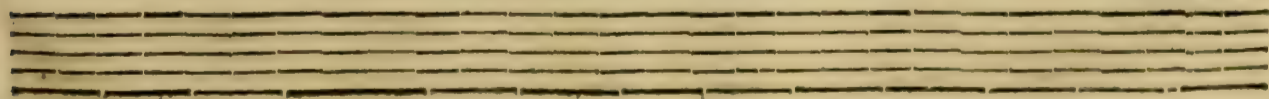
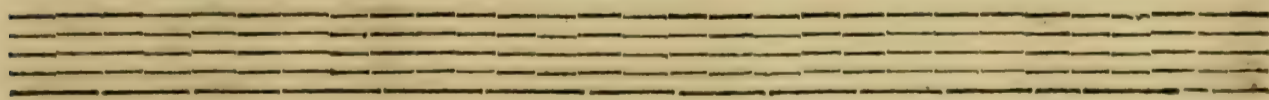
risse Perisse l'Uni- vers. Renverfons toute la Nature, Perisse Perisse l'Uni-



VIOLONS.



BASSE-CONTINUE.



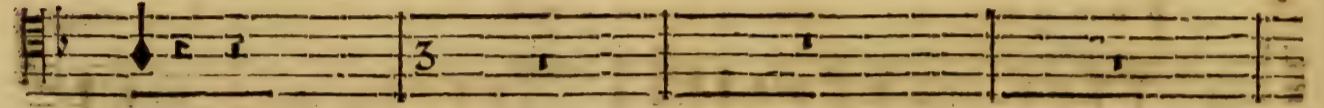
PROSERPINE,



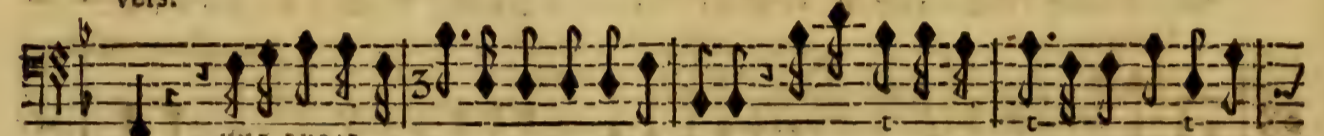
vers.



vers.



vers.

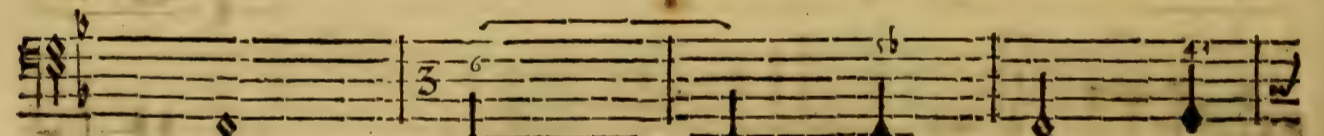
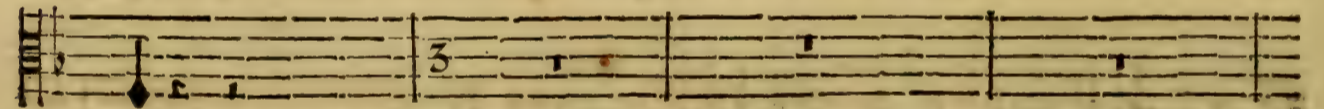
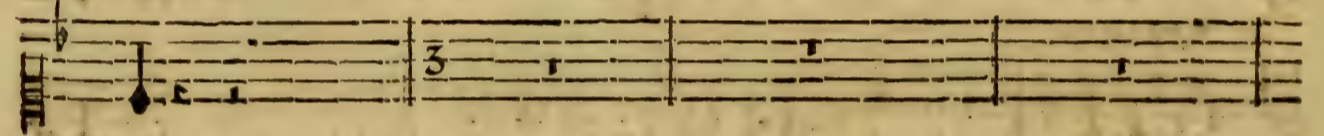


VNE FVRIE.

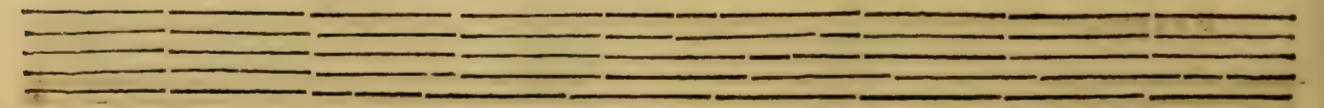
vers. Retirons les Geants de leur prison obscure; Des Titans enchaînez il faut briser les



VIOLONS.



BASSE-CONTINUE.



LES FURIES ET LE CHOEUR.

Vite.

Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

fers. Renver-sons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renversons

VIOLONS.

Vite.

BASSE-CONTINUE.

PROSERPINE,

toute la Nature Perisse, perisse l'Uni- vers.

toute la Nature Perisse, perisse l'Uni- vers.

toute la Nature Perisse, perisse l'Uni- vers.

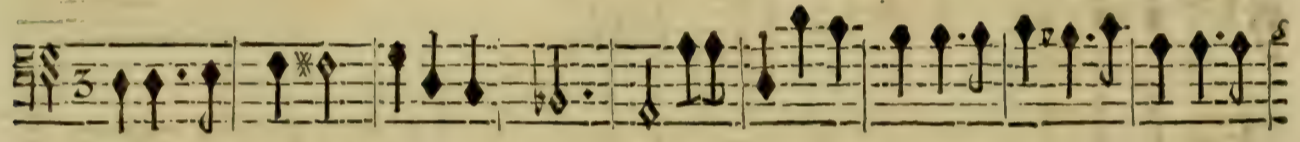
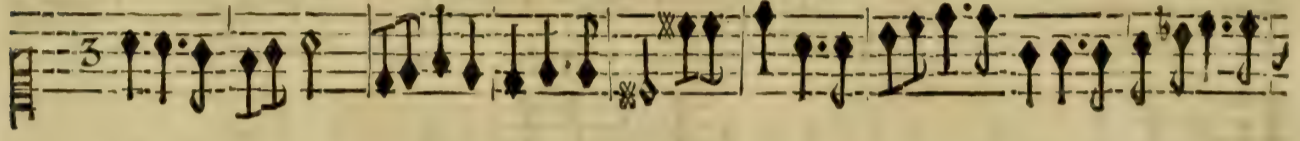
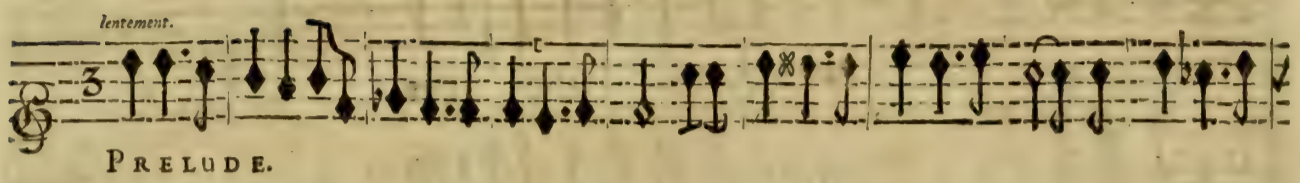
toute la Nature Perisse, perisse l'Uni- vers.

V I O L O N S.

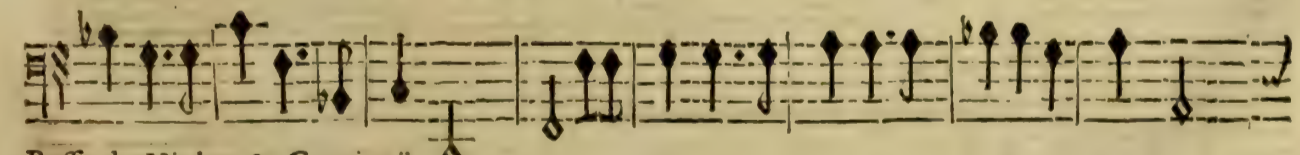
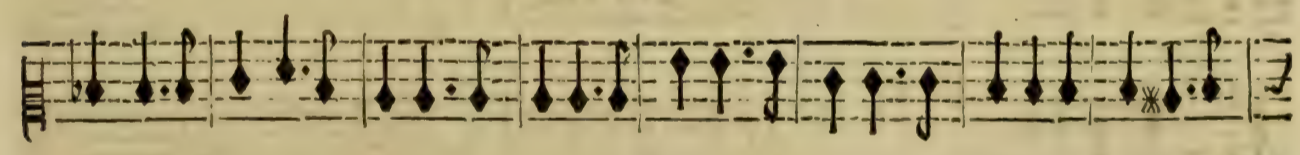

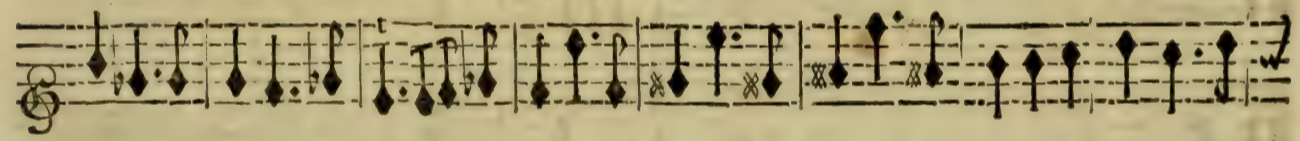
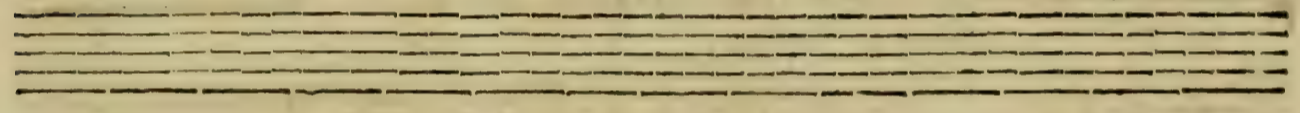
BASSE-CONTINUE.

TRAGÉDIE.
SCÈNE II.

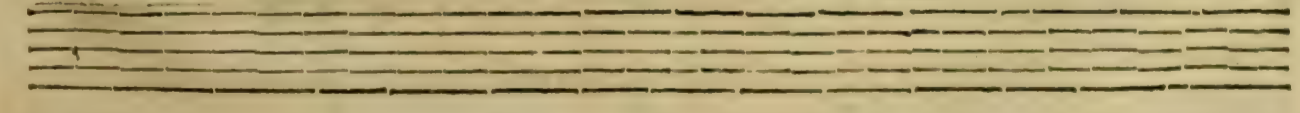
lentement.
PRELUDE.



Basse de Violon & Continuë.



Basse de Violon & Continuë.



PROSERPINE,

CERE'S seule.

DEserts écartez, sombres lieux, Cachez mes soupirs & mes lar-

BASSE-CONTINUE.

mes. Mon desespoir a trop de charmes Pour les impitoyables Dieux. Deserts écar-

BASSE-CONTINUE.

tez, sombres lieux, Cachez mes soupirs & mes lar-

BASSE-CONTINUE.

mes. Les Dieux estoient ja-

VIOLON.

VIOLON.

BASSE-CONTINUE.

loux de mon sort glorieux; C'est un doux spectacle à leurs yeux Que les malheurs cru-

BASSE-CONTINUE.

els dont je suis pour sui- vie: Ils se font un plaisir de mes cris furieux; Jupiter m'a li-

BASSE-CONTINUE.

vrée à leur barbare en- vie: Jupiter me trahit, ma Fille m'est ravie, Je

BASSE-CONTINUE.

perds ce que j'aimois le mieux; Infortu- née, hélas! Le jour m'est odieux, Et je

BASSE-CONTINUE.

fuis pour jamais condamnée à la vi- e. Ah! je ne puis souffrir la lumiere des

BASSE-CONTINUE.

Cieux! Mon desespoir a trop de charmes Pour les impitoyables Dieux; Deserts écar-

BASSE-CONTINUE.

tez, sombres lieux, Cachez mes sou- pirs & mes lar- mes.

BASSE-CONTINUE.

PROSERPINE,
SCENE III.

CERES, VOIX INFERNALES.

Musical staff for the first system of the prelude, featuring a treble clef and a key signature of one flat.

PRELUDE.

Musical staff for the second system of the prelude, featuring a treble clef and a key signature of one flat.

Musical staff for the third system of the prelude, featuring a treble clef and a key signature of one flat.

Musical staff for the fourth system of the prelude, featuring a treble clef and a key signature of one flat.

Musical staff for the fifth system of the prelude, featuring a treble clef and a key signature of one flat.

Basse de Violon & Continüë.

Empty musical staff for the Bass Violin and Continuo.

Musical staff for the first system of the main piece, featuring a treble clef and a key signature of one flat.

Musical staff for the second system of the main piece, featuring a treble clef and a key signature of one flat.

Musical staff for the third system of the main piece, featuring a treble clef and a key signature of one flat.

Musical staff for the fourth system of the main piece, featuring a treble clef and a key signature of one flat.

Musical staff for the fifth system of the main piece, featuring a treble clef and a key signature of one flat.

Basse de Violon & Continüë.

Empty musical staff for the Bass Violin and Continuo.

Basse de Violon & Continué.

CERES.

Quels a- bîmes se sont ou- verts? Qu'entend-je? quel affreux mur-
 mure!
 -w

BASSE-CONTINUE.

BASSE-CONTINUE.

Tournez vîste.



CERES.

VOIX INFERNALES

vif.
Renver-fons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renverfons

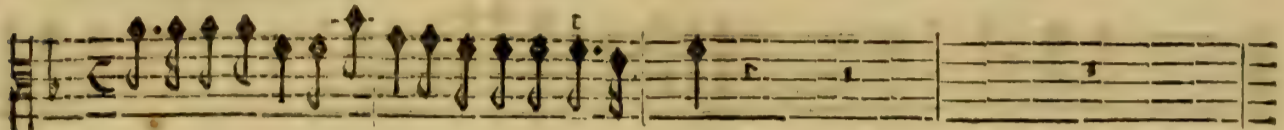
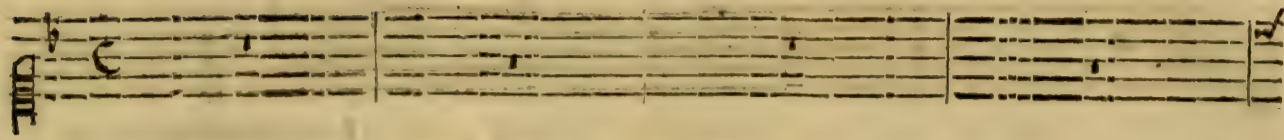
Renver-fons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renverfons

Renver-fons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renverfons

fers. Renver-fons .ij. toute la Nature, Perisse Perisse l'Uni- vers. Renverfons

VIOLONS.

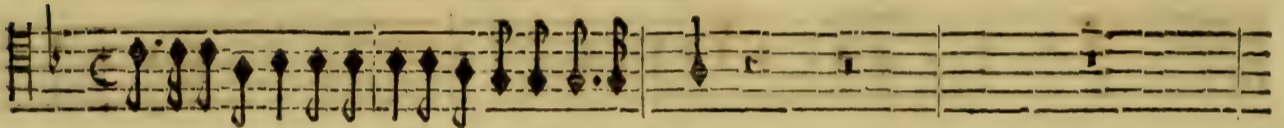
vif.
BASSE-CONTINUE.



toute la Nature, Perisse Perisse l'Univers.



toute la Nature, Perisse Perisse l'Univers.



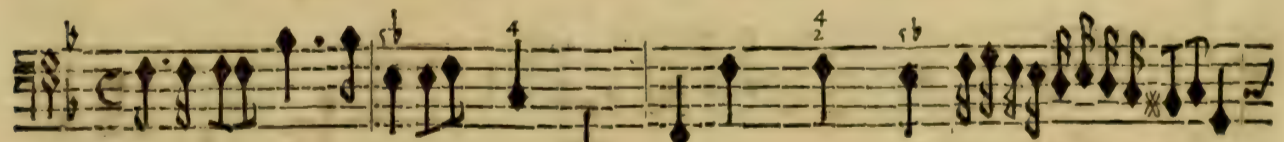
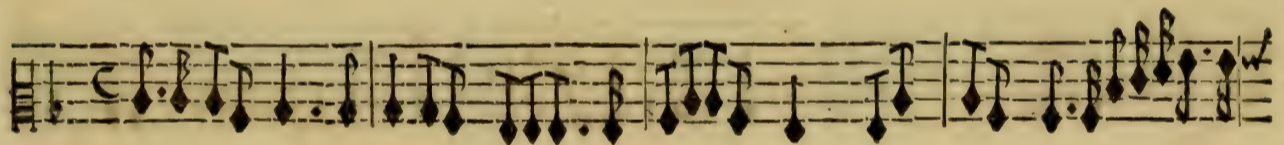
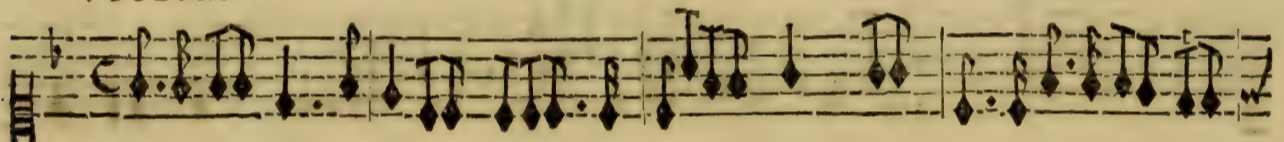
toute la Nature, Perisse Perisse l'Univers.



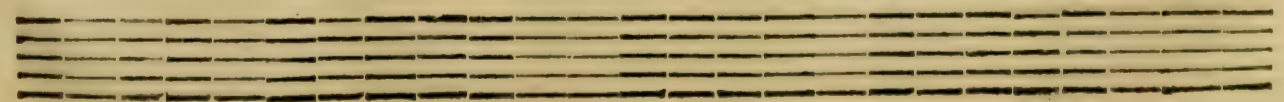
toute la Nature, Perisse Perisse l'Univers.



VIOLONS.



BASSE-CONTINUE.



PROSERPINE,

Le Ciel n'est point tou-

VIOLONS.

BASSE-CONTINUE.

ché des maux que j'ay soufferts, L'Enfer prendroit-il part aux peines que j'en-

BASSE-CONTINUE.

PROSERPINE,

dure?
VOIX INFERNALES

vifte.
Renver-fons .ij. toute la Nature, Perisse Perisse l'Uni-vers. Renverfons

Renver-fons .ij. toute la Nature, Perisse Perisse l'Uni-vers. Renverfons

Renver-fons .ij. toute la Nature, Perisse Perisse l'Uni-vers. Renverfons

fers. Renver-fons .ij. toute la Nature, Perisse Perisse l'Uni-vers. Renverfons

VIOLONS.

vifte.
BASSE-CONTINUE.

Perisse Perisse l'Univers. Pe-

toute la Nature Perisse, perisse l'Uni- vers.

toute la Nature Perisse, perisse l'Uni- vers.

toute la Nature Perisse, perisse l'Uni- vers.

toute la Nature Perisse, perisse l'Uni- vers.

VIOLONS.

BASSE-CONTINUE

Suite.

riffe Perisse l'Uni- vers.

BASSE-CONTINUE.

PROSERPINE,
SCENE IV.
ALPHEE, ARETHUSE, CERES.

CERES.

NEm'apprēdrez-vo'

ARETHUSE.

ALPHEE.

BASSE-CONTINUE.

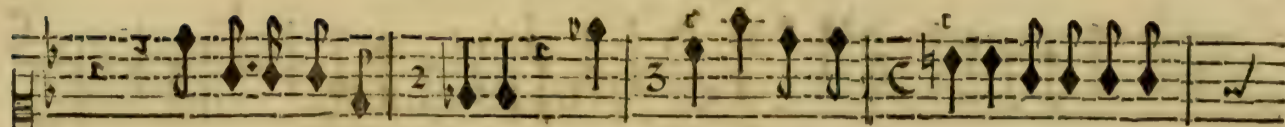
point où ma fille peut estre?

Vostre ennemy secret veut se faire con-noistre, En-fin vo' allez tout sça-

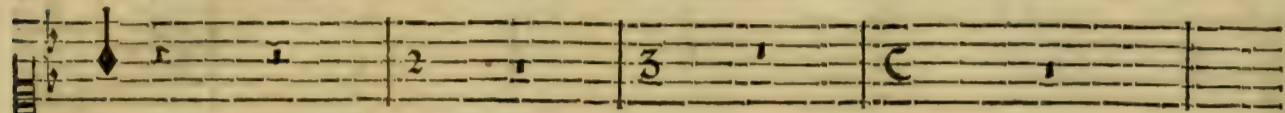
BASSE-CONTINUE.

voir. De l'Empire infernal le redoutable Maistre, Tient vostre fille en son pou-

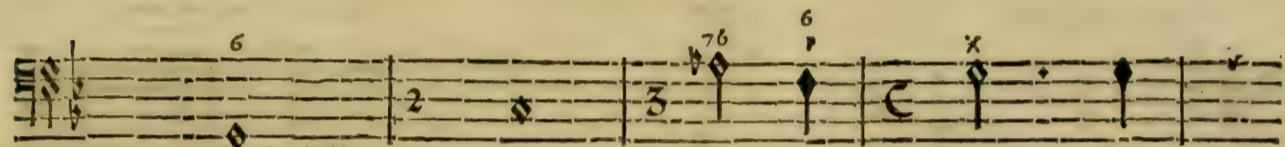
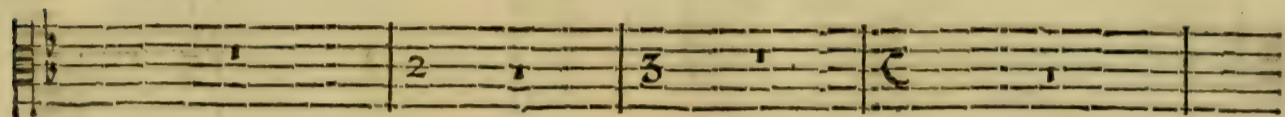
BASSE-CONTINUE.



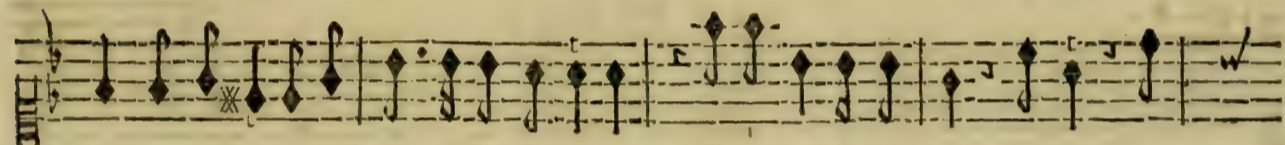
L'Enfer retient ma fille, O Ciel! ô fort barbare! L'eternelle



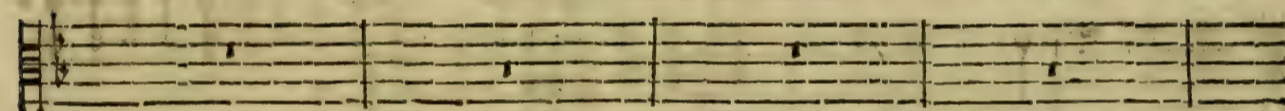
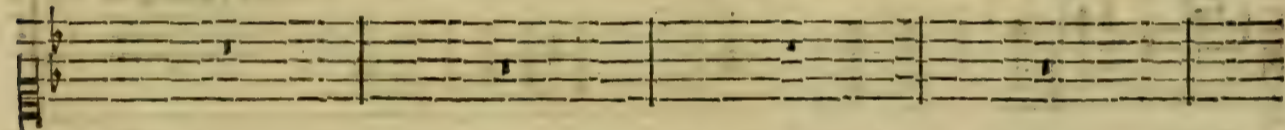
voir.



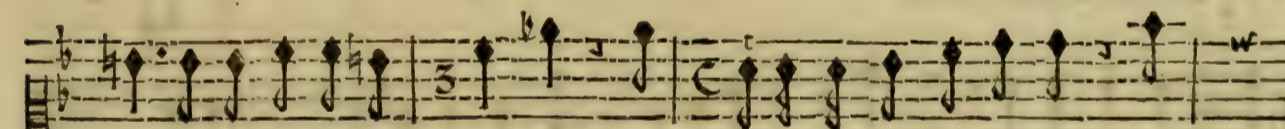
BASSE-CONTINUE.



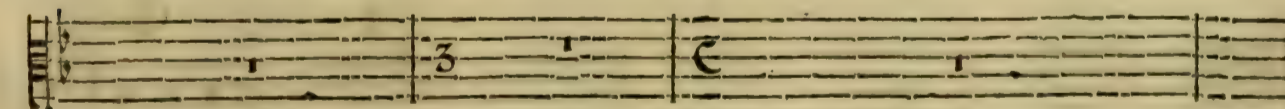
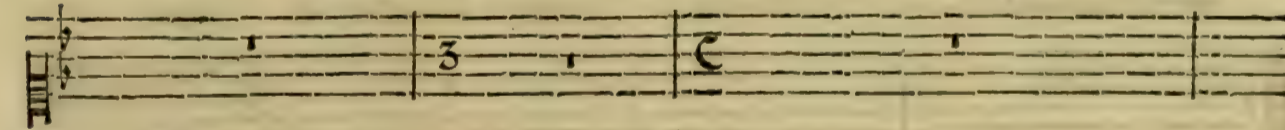
nuit nous separe, Ma chere Proserpine, O regrets superflus! Helas! he-



BASSE-CONTINUE.

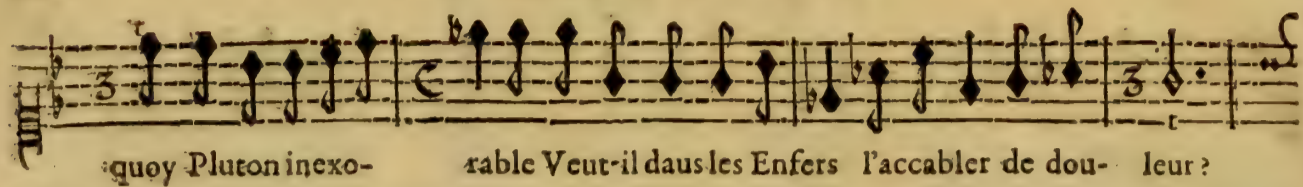


las! je ne la verray plus! Dieux! ma fille n'est point coupable, Pour-

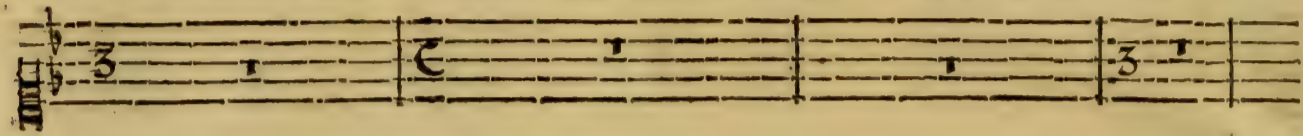
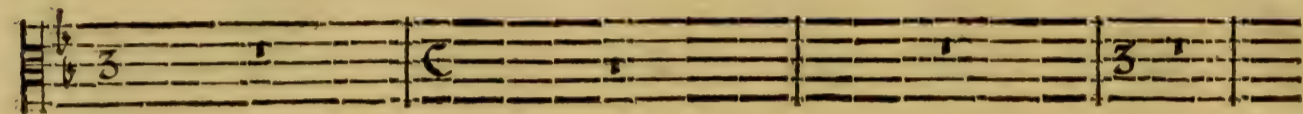
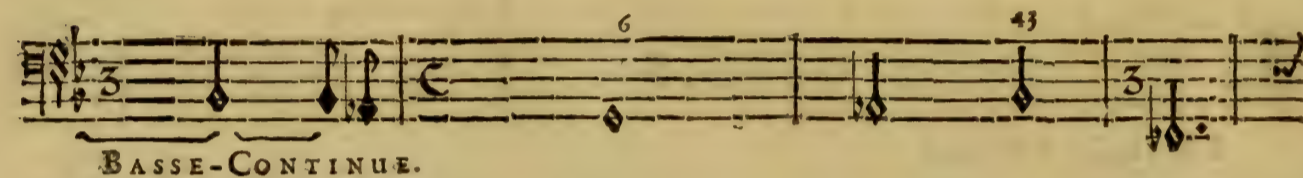


BASSE-CONTINUE.

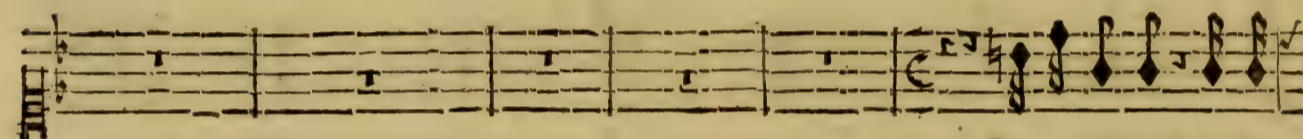
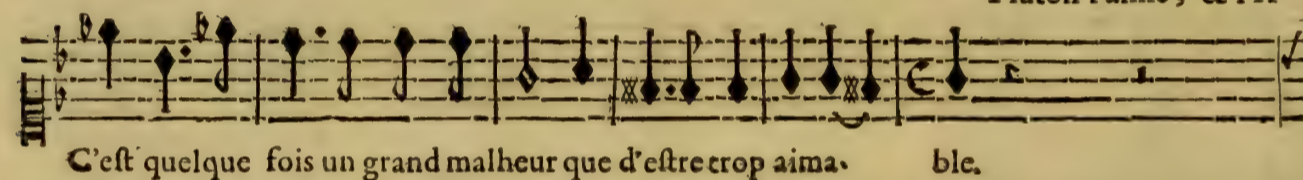
PROSERPINE



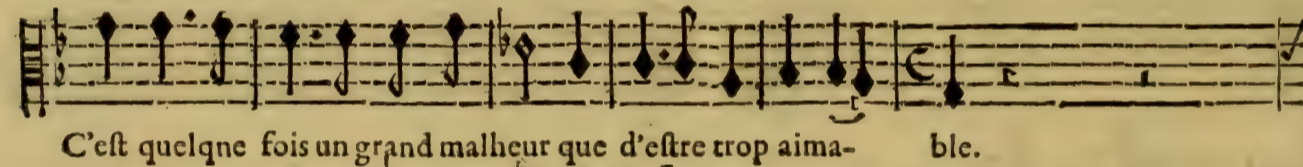
quoy Pluton inexorable Veut-il dans les Enfers l'accabler de douleur?

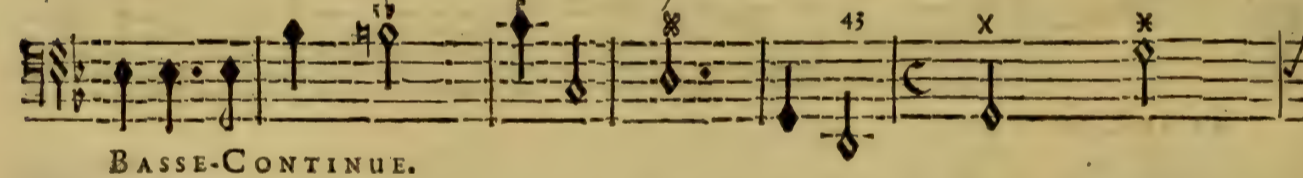
BASSE-CONTINUE.

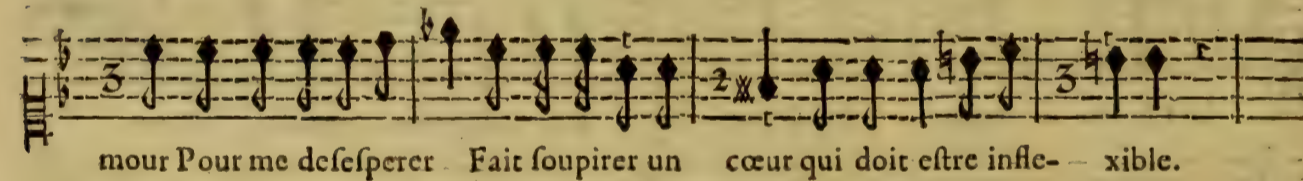
C'est quelque fois un grand malheur que d'estre trop aimable.



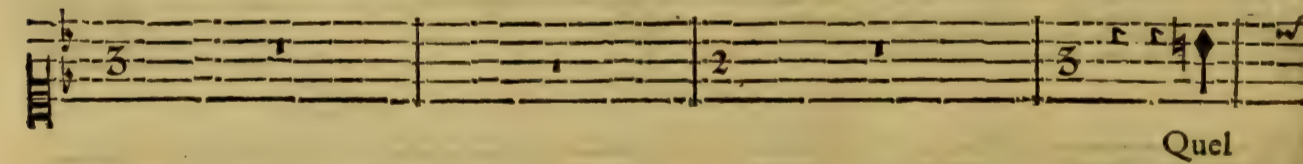
C'est quelque fois un grand malheur que d'estre trop aimable.



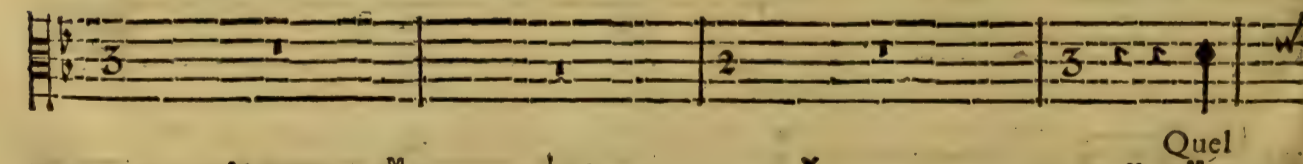
BASSE-CONTINUE.



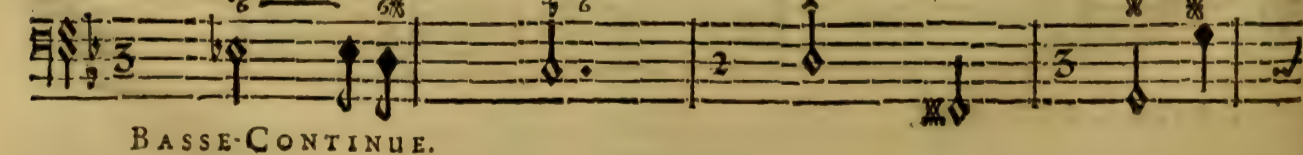
Pour me desesperer Fait soupirer un cœur qui doit estre inflexible.



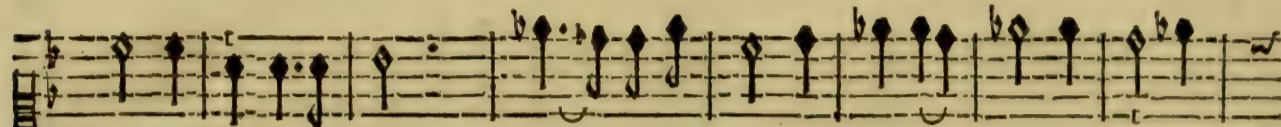
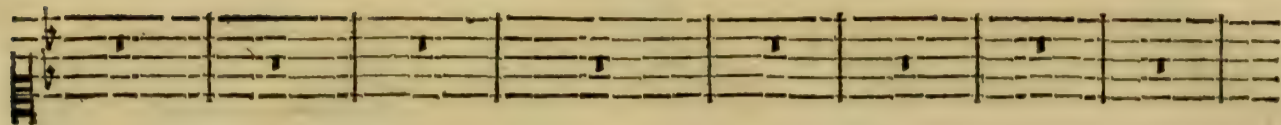
Quel



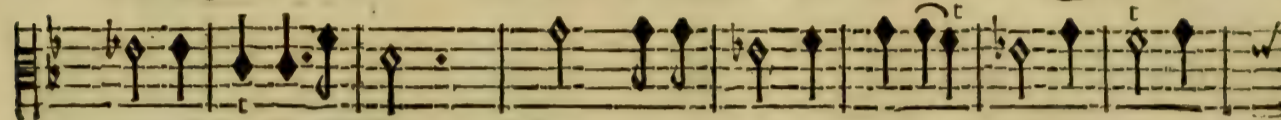
Quel



BASSE-CONTINUE.



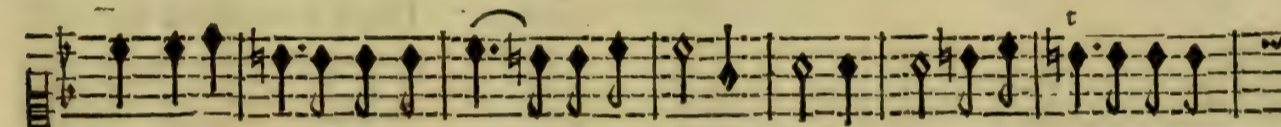
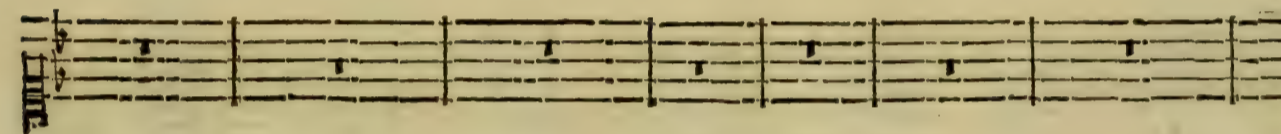
cœur se peut assurer D'estre toujours insensible? Quel cœur se



cœur se peut assurer D'estre toujours insensible? Quel cœur se



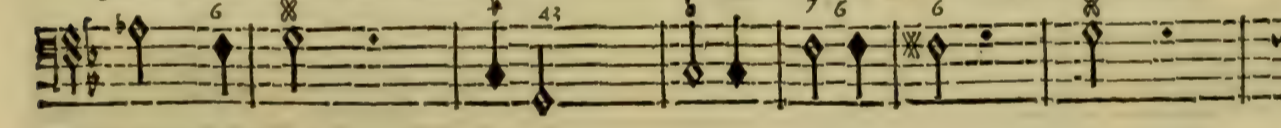
BASSE-CONTINUE.



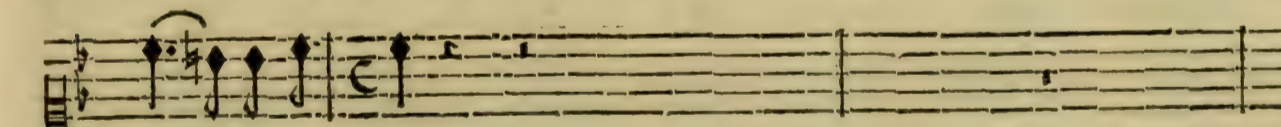
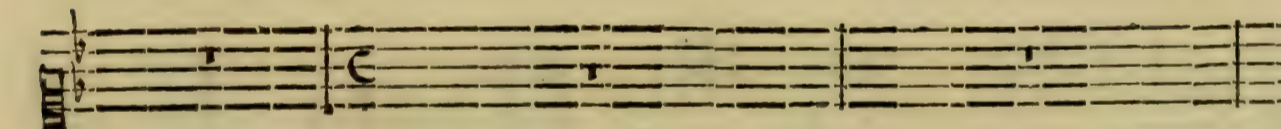
peut assurer De ne jamais soupirer? Quel cœur se peut assurer De ne ja-



peut assurer De ne jamais soupirer? Quel cœur se peut assurer De ne ja-



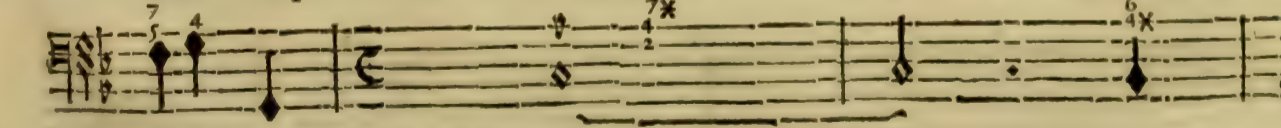
BASSE-CONTINUE.



mais soupirer?



mais soupirer? Le Dieu qui pour elle soupire Est un des trois grands



BASSE-CONTINUE.

PROSERPINE,

Elle est Reine d'un vaste Empire. Il est beau de re-

Dieux, Maistres de l'Uni- vers.

Il est beau de re-

BASSE-CONTINUE.

Quelqu'honneur qu'aux En- fers on s'empresse à luy

gner mesme dans les En- fers.

gner mesme dans les En- fers.

BASSE-CONTINUE.

rendre, Elle n'en peut for- tir, & je n'y puis des- cendre: Je la

BASSE-CONTINUE.

perds, je perds tout espoir, Je ne pourray jamais la voir.

Jupiter la de-

Jupiter la de-

BASSE-CONTINUE.

Jupiter n'est donc

mande, & l'Enfer plein d'allarmes Pour la garder a pris les armes.

mande, & l'Enfer plein d'allarmes Pour la garder a pris les armes.

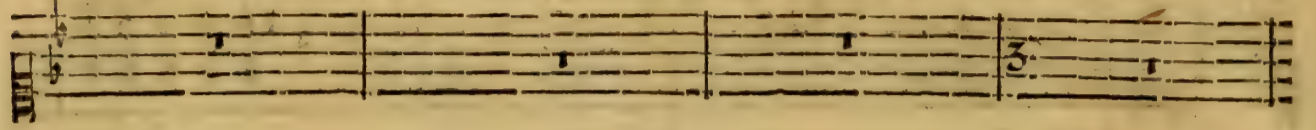
BASSE-CONTINUE.

pas insensible aux regrets De la malheureuse Ceres? Obtenez Dieu puis-

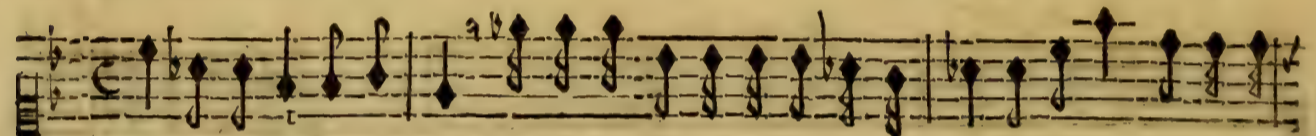
BASSE-CONTINUE.



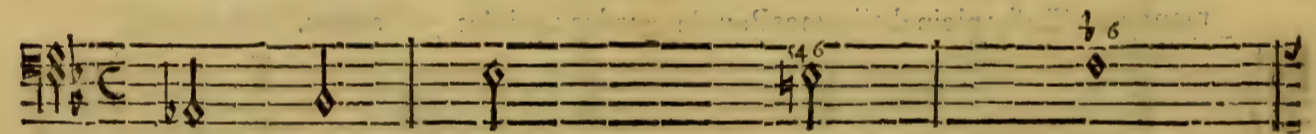
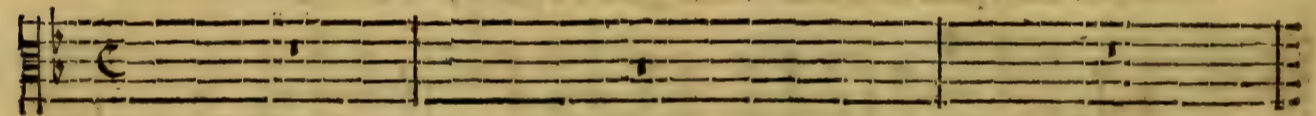
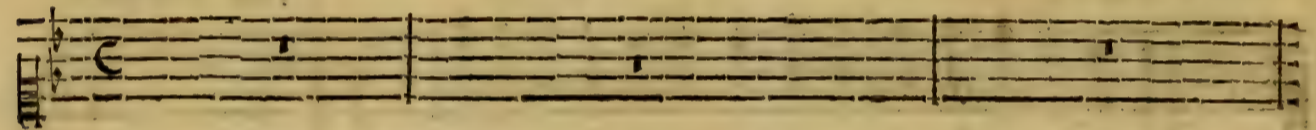
fant que ma Fille revienne; Sâs troubler vostre paix j'irois suivre les pas Si je pouvois pas-



BASSE-CONTINUE.



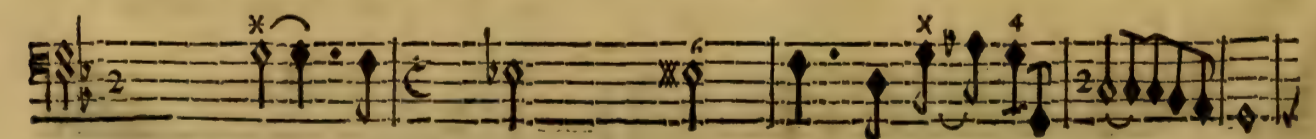
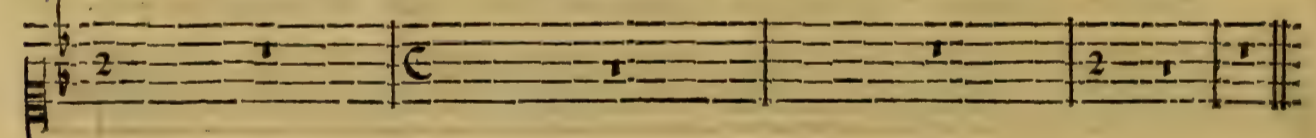
ser dans la nuit du Trépas : Ne souffrez pl⁹ que l'Enfers la retienne, Grâd Dieu, c'est vostre



BASSE-CONTINUE.



Fille aussi bien que la mienne, C'est vostre Fille, hélas ! Ne l'abandonnez pas.



BASSE-CONTINUE.

SCENE V.

MERCURE, ET CERES

RITOURNELLE.

BASSE-CONTINUE.

BASSE-CONTINUE.

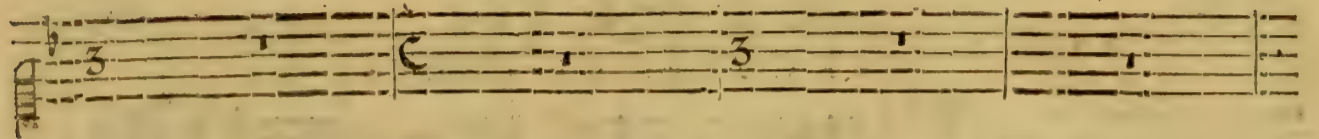
BASSE-CONTINUE.

CERES.

MERCURE.

Tous les Dieux s'ôt d'accord, pour vous tout s'interesse, Proserpine verra le

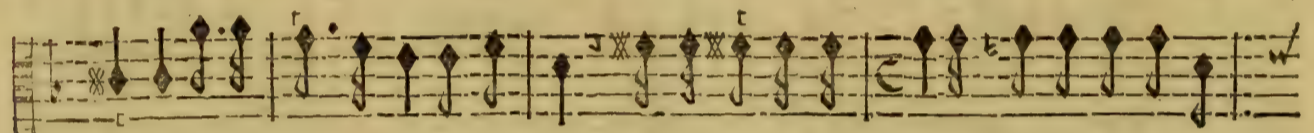
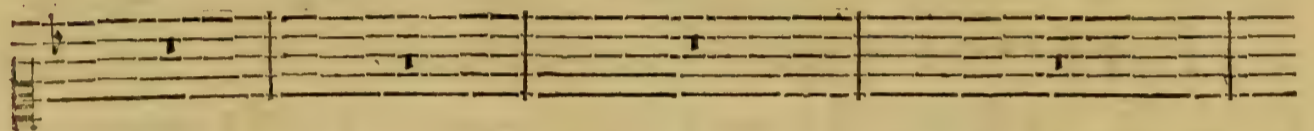
BASSE-CONTINUE.



jour, Elle suivra Ce- res & Pluton tour à tour, Elle partagera son tēps & sa ten-



BASSE-CONTINUE.



dresse Entre la Nature & l'Amour. Vous verrez vostre Fille, & Jupiter luy-



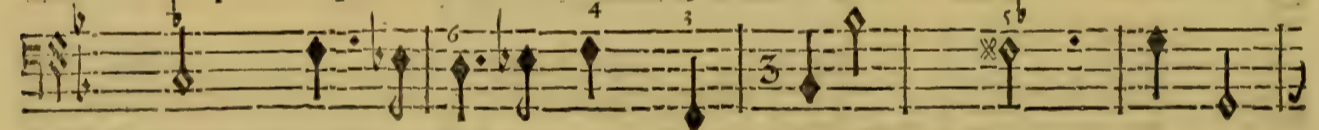
BASSE-CONTINUE.



Après une peine extrême Qu'un



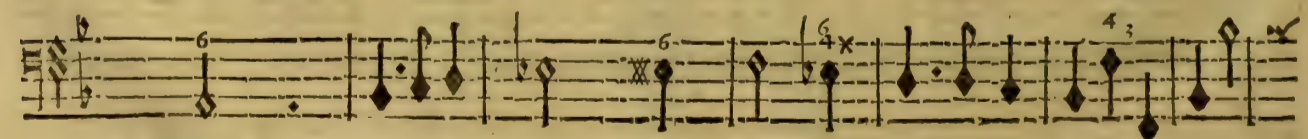
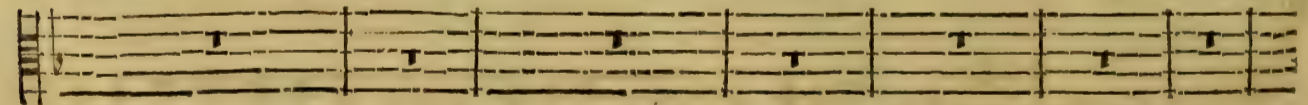
mesme A pris soin qu'à vos vœux le Sort ait respon- du.



BASSE-CONTINUE.



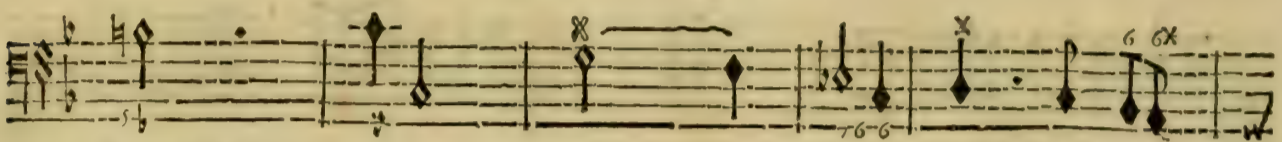
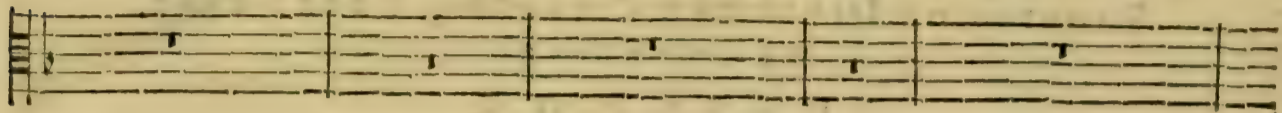
bien qu'on avoit perdu Est doux quād il est rendu Par les soins de ce qu'on ai- me! A-



BASSE-CONTINUE.



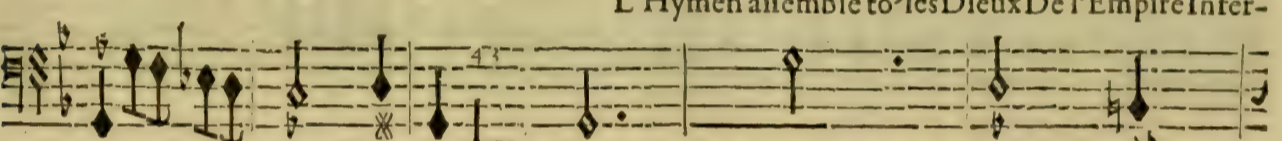
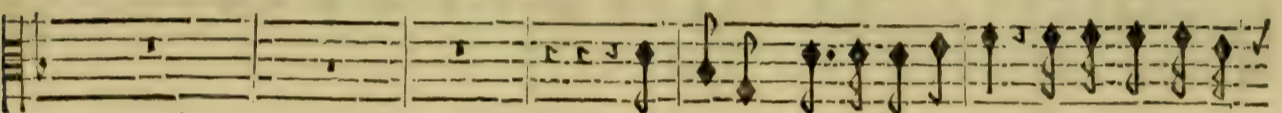
pres une pei-ne extrefme, Qu'un bien qu'on avoit per- du Est doux quand il est ren-



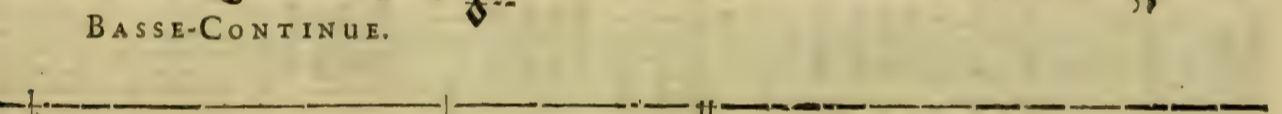
BASSE-CONTINUE.



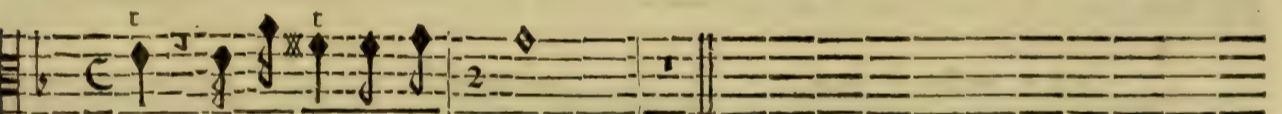
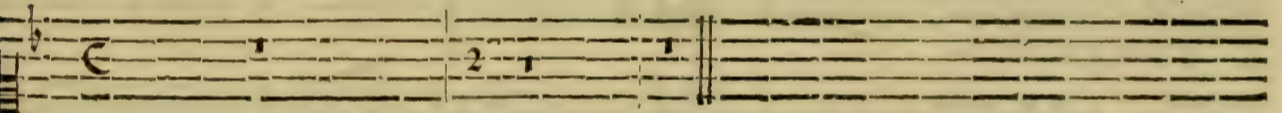
du Par les foins de ce qu'on ai- me.



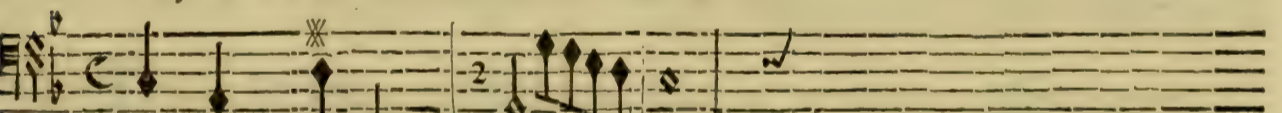
L'Hymen assemble to les Dieux De l'Empire Infer-



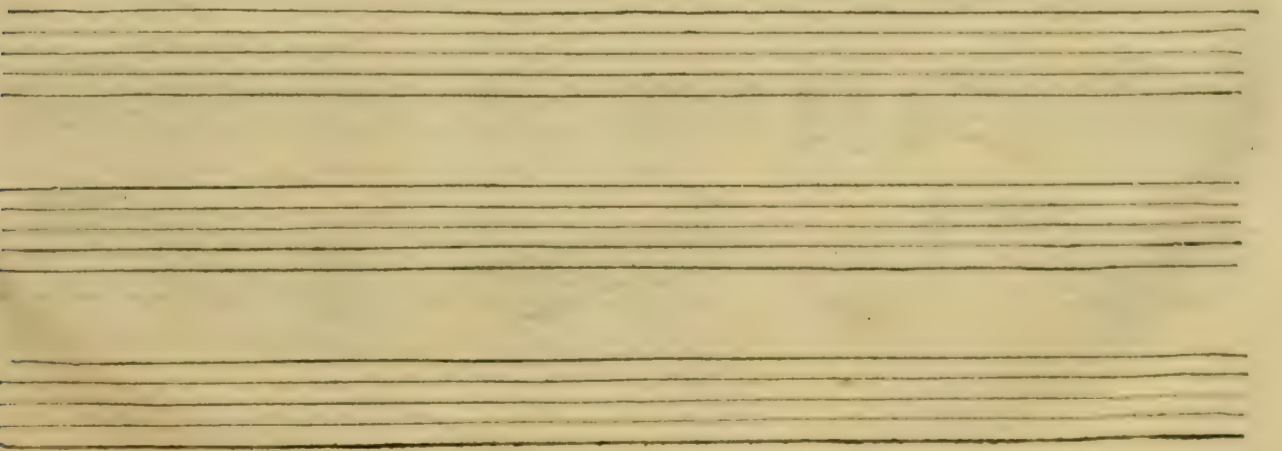
BASSE-CONTINUE.



nal, de la Terre & des Cicux.



BASSE-CONTINUE.



PROSERPINE,

SCENE VI. ET DERNIERE.

JUPITER, PLUTON, PROSERPINE, CERES, MERCURE,
ALPHE'E, ARETHUSE.

TROUPES DE DIVINITEZ CELESTES, TERRESTRES,
ET INFERNALES.

P R E L U D E.

Musical staff for Trompettes, featuring a treble clef, a 2/4 time signature, and a key signature of one flat. The notation includes various rhythmic patterns and rests.

TROMPETTES.

Musical staff for Trompettes, continuing the prelude with similar rhythmic and melodic motifs.

Musical staff for Tymballes, featuring a bass clef and a 2/4 time signature. The notation consists of rhythmic patterns.

Musical staff for Tymballes, continuing the rhythmic accompaniment.

Musical staff for Tymballes, continuing the rhythmic accompaniment.

TYMBALLES.

Musical staff for Violons, featuring a treble clef, a 2/4 time signature, and a key signature of one flat. The notation includes various rhythmic patterns and rests.

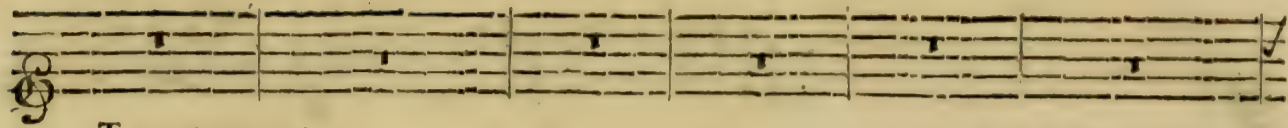
VIOLONS.

Musical staff for Violons, continuing the prelude with similar rhythmic and melodic motifs.

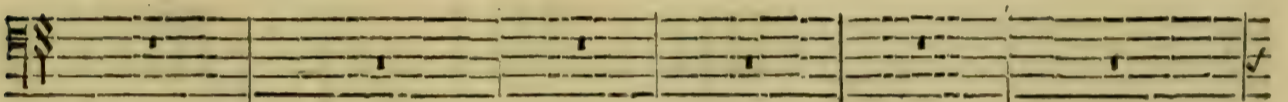
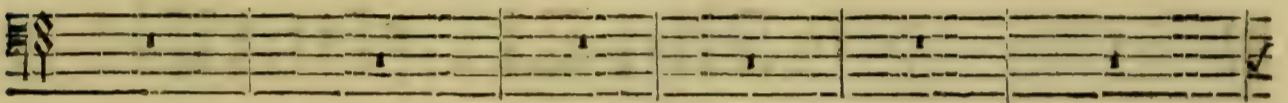
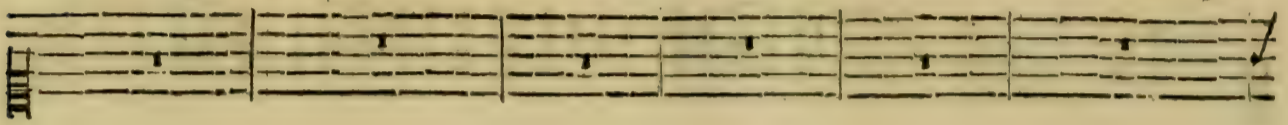
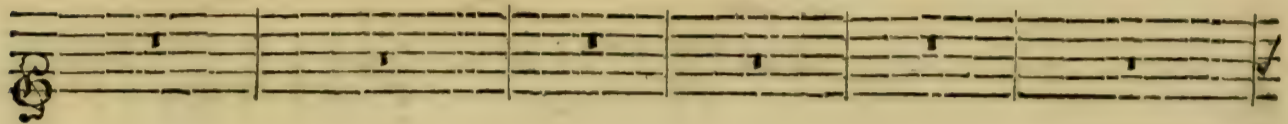
Musical staff for Violons, continuing the prelude with similar rhythmic and melodic motifs.

Musical staff for Violons, continuing the prelude with similar rhythmic and melodic motifs.

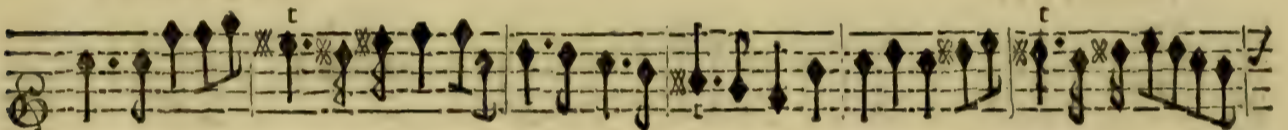
Musical staff for Violons, continuing the prelude with similar rhythmic and melodic motifs.



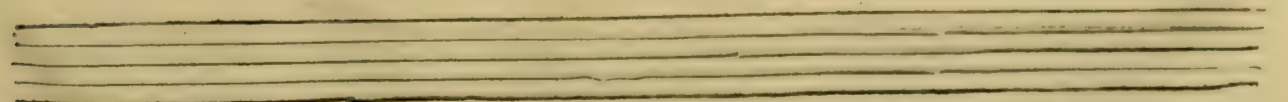
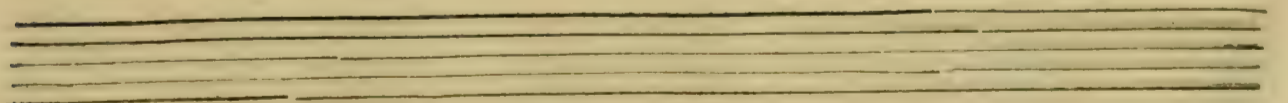
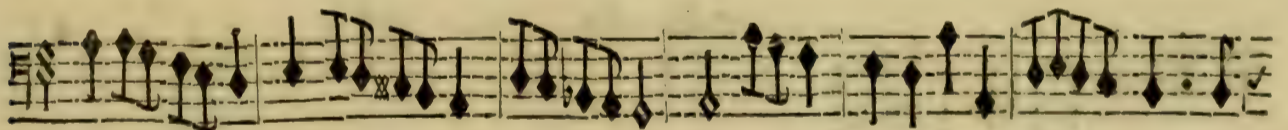
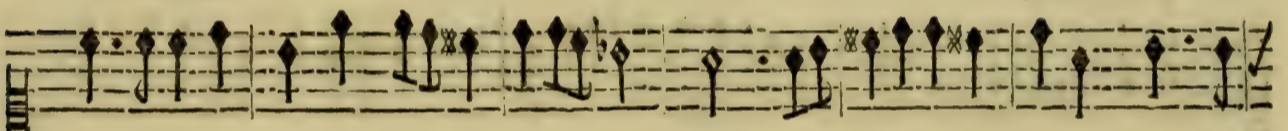
TROMPETTES.



TYMBALLES.



VIOLONS.



Musical staff for Trompettes (Trumpets), featuring a treble clef and a series of notes and rests.

TROMPETTES.

Musical staff for Trompettes (Trumpets), featuring a treble clef and a series of notes and rests.

Musical staff for Trompettes (Trumpets), featuring a treble clef and a series of notes and rests.

Musical staff for Trompettes (Trumpets), featuring a treble clef and a series of notes and rests.

Musical staff for Trompettes (Trumpets), featuring a treble clef and a series of notes and rests.

TYMBALES.

Musical staff for Tymboles (Tympani), featuring a treble clef and a series of notes and rests.

VIOLONS.

Musical staff for Violons (Violins), featuring a treble clef and a series of notes and rests.

Musical staff for Violons (Violins), featuring a treble clef and a series of notes and rests.

Musical staff for Violons (Violins), featuring a treble clef and a series of notes and rests.

Musical staff for Violons (Violins), featuring a treble clef and a series of notes and rests.

Empty musical staff.

Empty musical staff.

The first staff of music for the Trompettes section, featuring a treble clef and a series of rhythmic notes and rests.

TROMPETTES.

The second staff of music for the Trompettes section, continuing the melodic and rhythmic patterns.

The third staff of music for the Trompettes section, showing a continuation of the instrumental part.

The fourth staff of music for the Trompettes section, featuring more complex rhythmic figures.

The fifth staff of music for the Trompettes section, concluding the initial melodic phrase.

TYMBALLES.

The first staff of music for the Tymballes section, using a treble clef and a rhythmic pattern.

VIOLONS.

The first staff of music for the Violons section, using a treble clef and a melodic line.

The second staff of music for the Violons section, continuing the melodic development.

The third staff of music for the Violons section, showing further melodic and rhythmic progression.

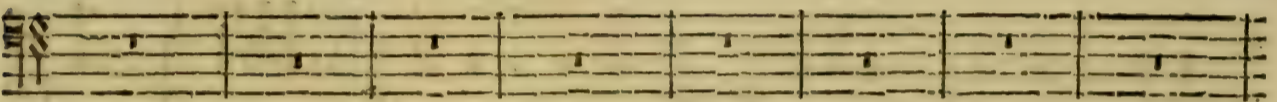
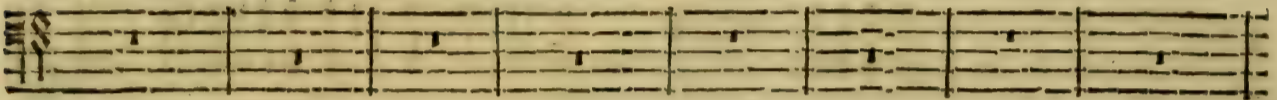
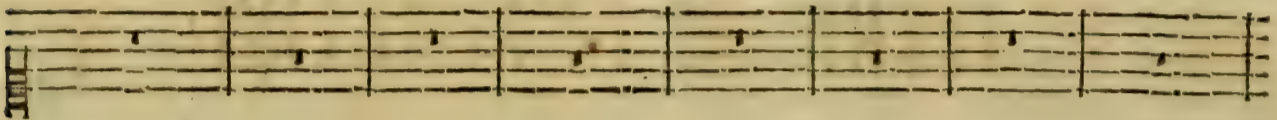
The fourth staff of music for the Violons section, concluding the melodic phrase.

An empty musical staff consisting of five horizontal lines.

A second empty musical staff consisting of five horizontal lines.



TROMPETTES.

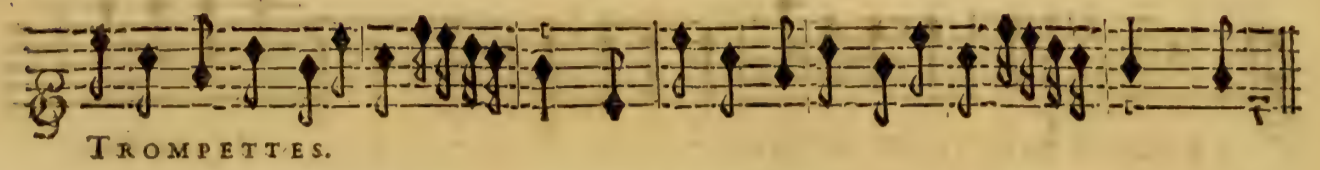
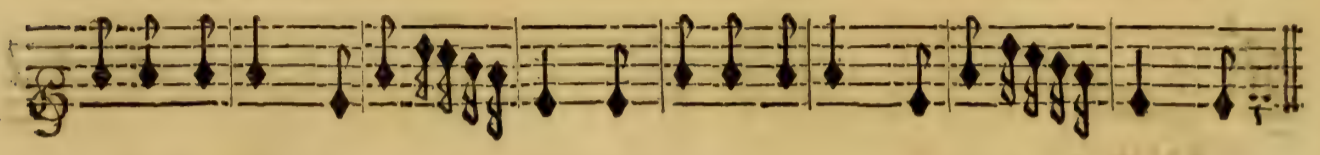
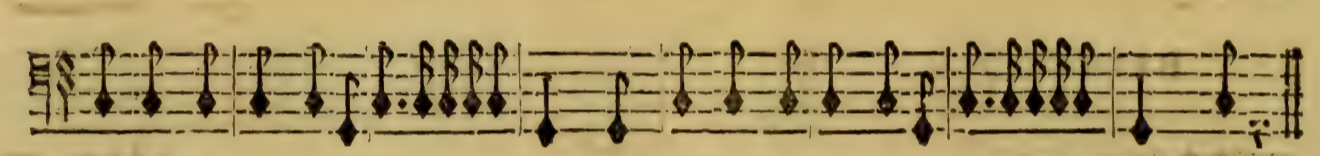


TYMBALLES.

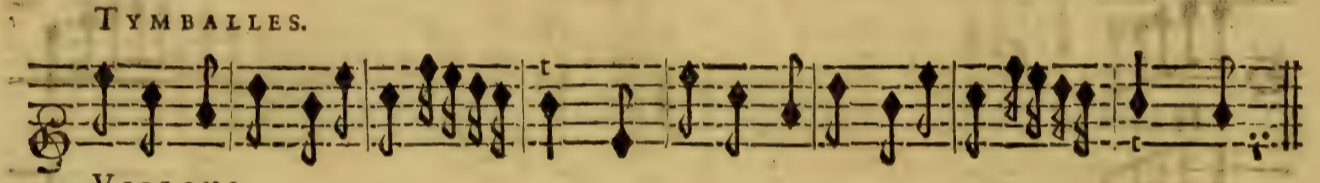


PROSERPINE,

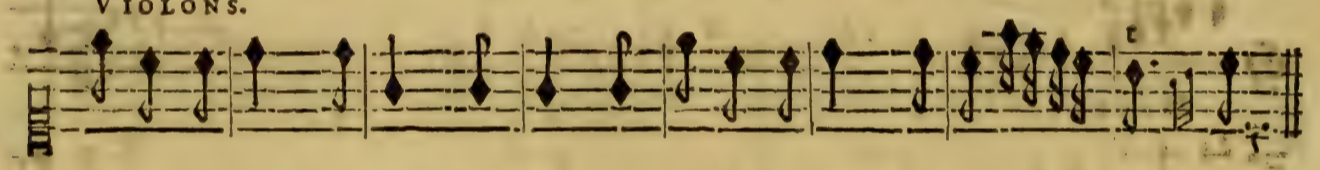
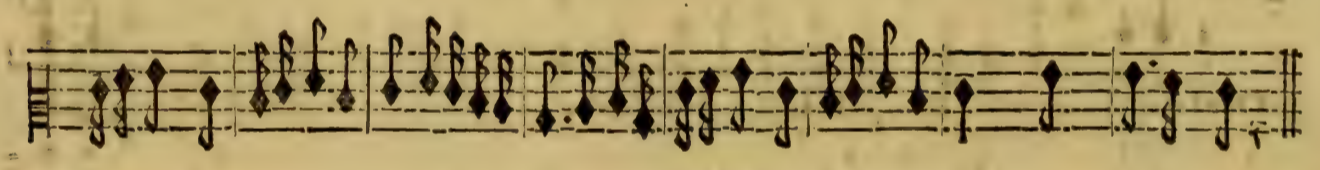
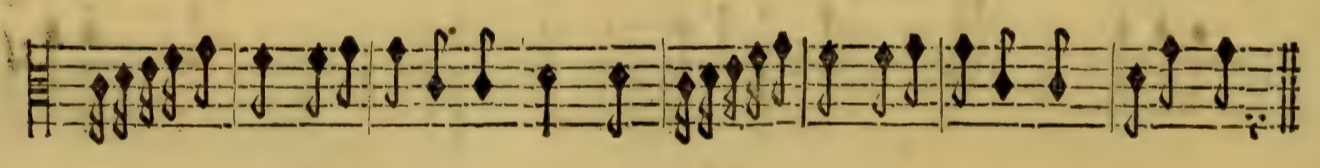
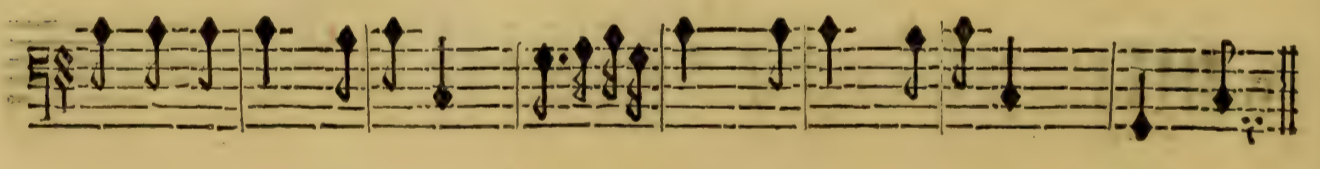
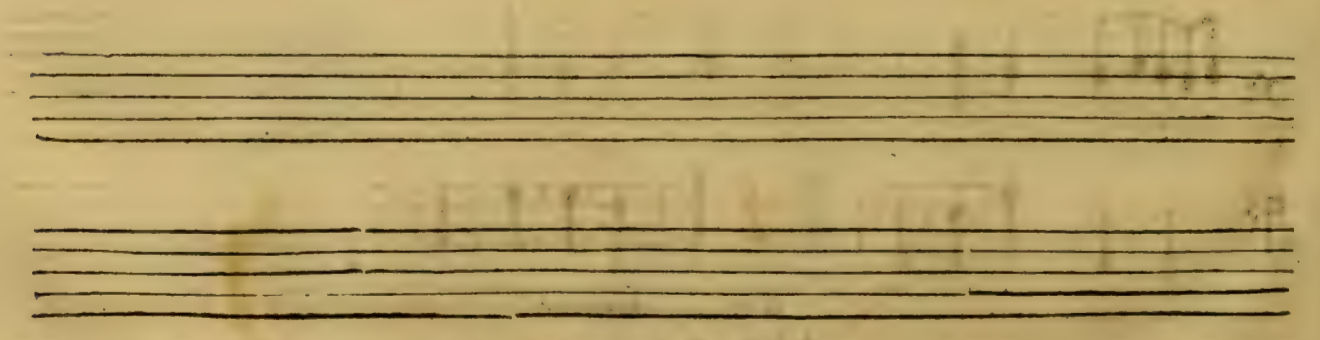
TROMPETTES.

Musical staff for Trompettes, featuring a treble clef and a key signature of one flat. The staff contains a series of notes and rests, including some sixteenth-note passages.Continuation of the Trompettes staff, showing further melodic and rhythmic development.Continuation of the Trompettes staff, featuring a dense sixteenth-note passage.Continuation of the Trompettes staff, showing a mix of note values.Continuation of the Trompettes staff, ending with a double bar line.

TYMBALLES.

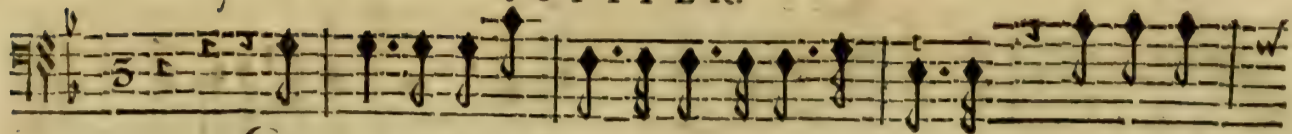
Musical staff for Tymballes, featuring a treble clef and a key signature of one flat. The staff contains a series of notes and rests, including some sixteenth-note passages.

VIOLONS.

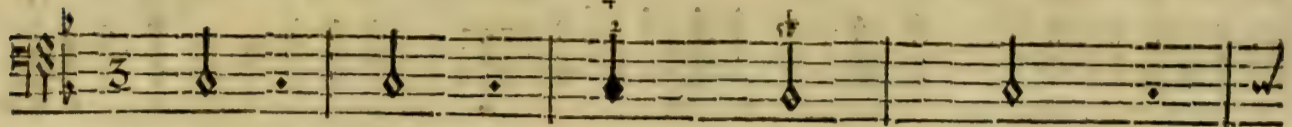
Musical staff for Violons, featuring a treble clef and a key signature of one flat. The staff contains a series of notes and rests, including some sixteenth-note passages.Continuation of the Violons staff, showing further melodic and rhythmic development.Continuation of the Violons staff, featuring a mix of note values.Continuation of the Violons staff, ending with a double bar line.Four empty musical staves, likely for other instruments or as a placeholder for a different arrangement.

TRAGÉDIE.

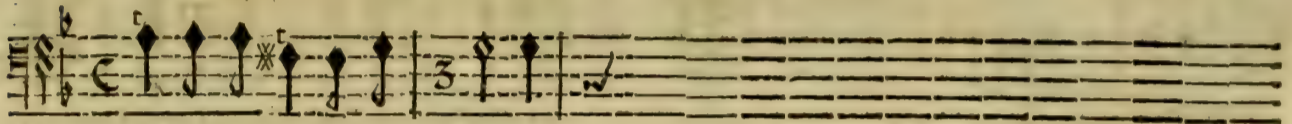
JUPITER.



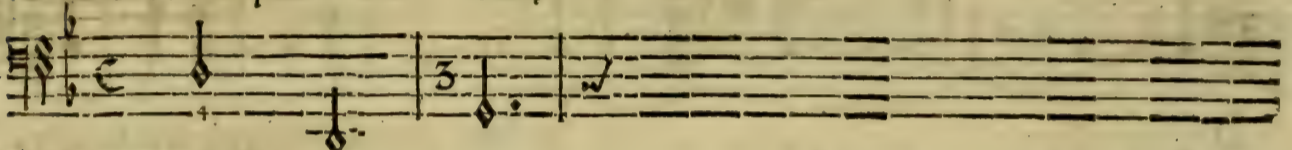
Ceres, que de vos pleurs le triste cours finisse; Qu'avec Plu-



BASSE-CONTINUE.



ton Proserpine s'unisse,



BASSE-CONTINUE.



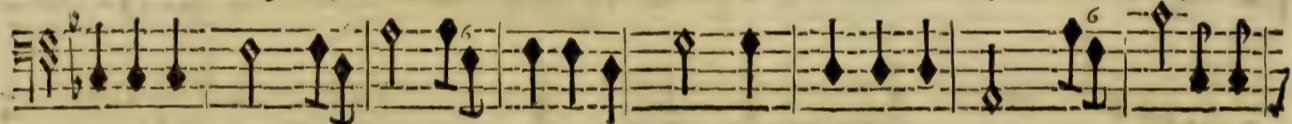
HAUBOIS.



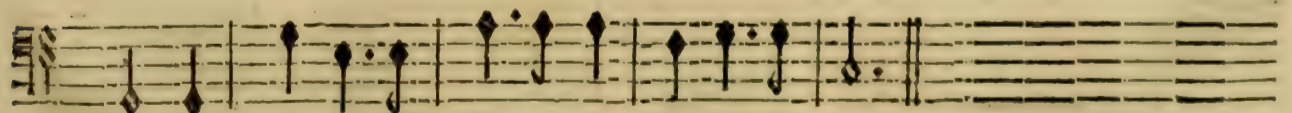
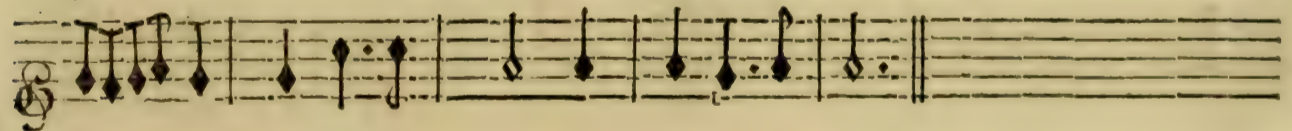
HAUBOIS.



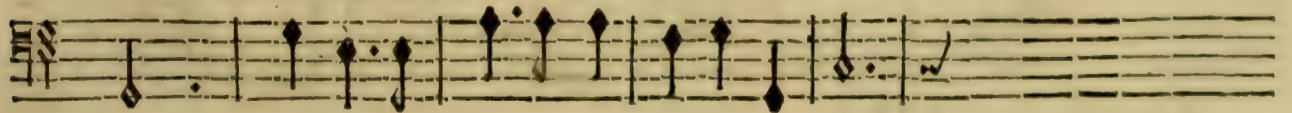
Que l'ô enchaîne pour jamais la Discorde & la Guerre, Dans les Enfers, dans les Cieux, sur la



BASSE-CONTINUE.



Terre, Tout doit jouir d'une éternelle Paix.



BASSE-CONTINUE.

PROSERPINE,
LES CHOEURS.

Que l'on enchaîne Que l'on enchaîne ne pour jamais La Discorde & la Guerre,

Que l'on enchaîne pour jamais Que l'on enchaîne pour jamais La Discorde & la Guerre,

Que l'on enchaîne ne pour jamais La Discorde & la Guerre,

Que l'on enchaîne ne pour jamais La Discorde & la Guerre,

TROMPETES.

TROMPETES.

VIOLONS.

TYMBALES.

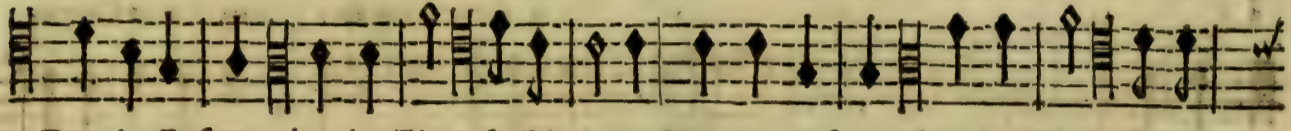
BASSE-CONTINUE.



Dans les Enfers, dans les Cieux, sur la terre, Dans les Enfers, dans les Cieux, sur la



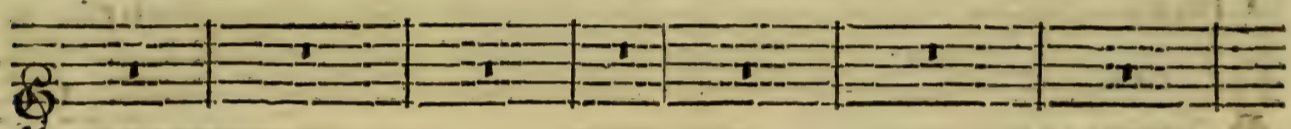
Dans les Enfers, dans les Cieux, sur la terre, Dans les Enfers, dans les Cieux, sur la



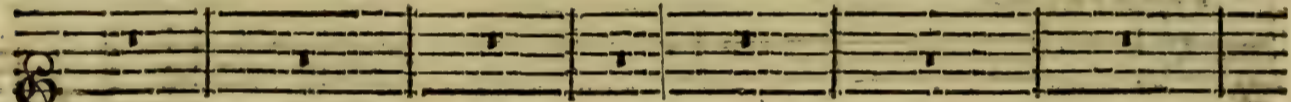
Dans les Enfers, dans les Cieux, sur la terre, Dans les Enfers, dans les Cieux, sur la



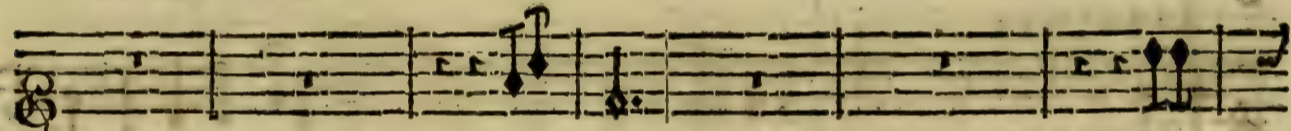
Dans les Enfers, sur la terre, Dans les Enfers, dans les Cieux, sur la



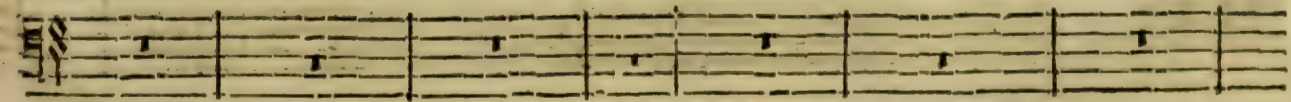
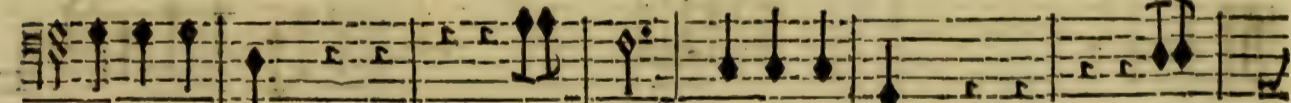
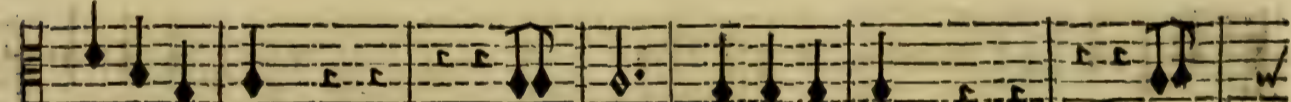
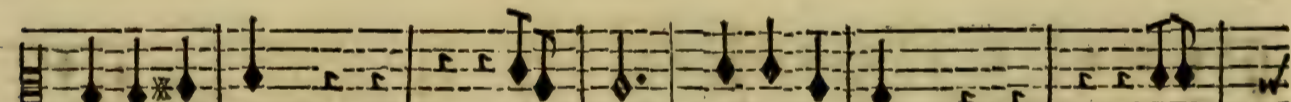
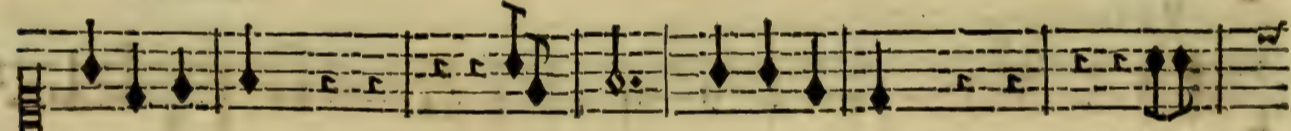
TROMPETES.



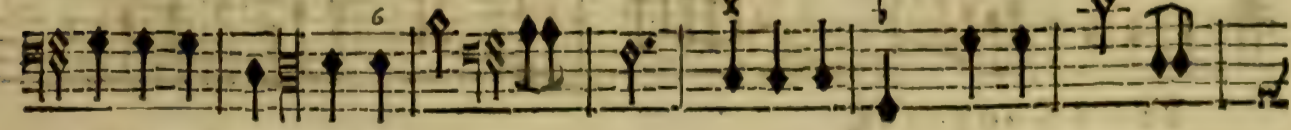
TROMPETES.



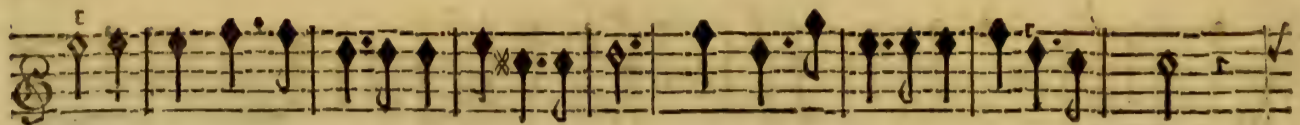
VIOLONS.



TYMBALES.



BASSE-CONTINUE.



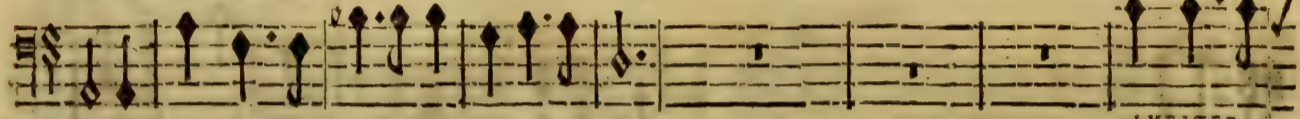
terre, Tout doit jouir d'une eternelle paix. Tout doit jouir d'une eternelle paix.



terre, Tout doit jouir d'une eternelle paix. Tout doit jouir d'une eternelle paix.



terre, Tout doit jouir d'une eternelle paix. Tout doit jouir d'une eternelle paix.



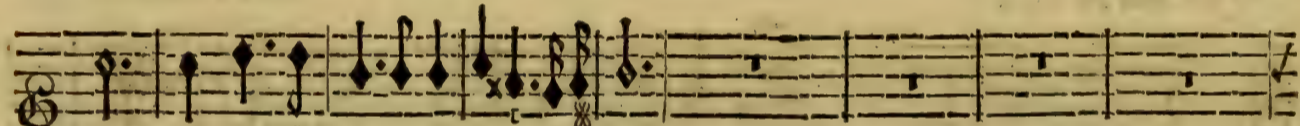
terre, Tout doit jouir d'une eternelle paix. Tout doit jouir d'une eternelle paix.



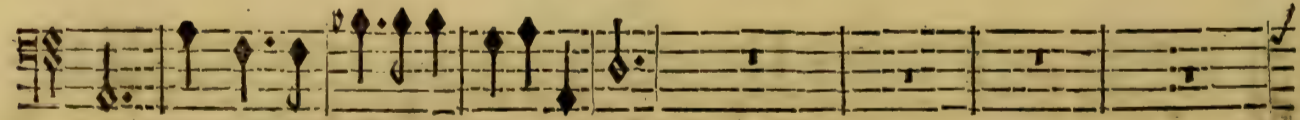
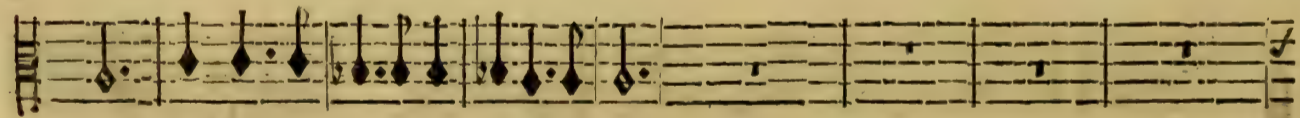
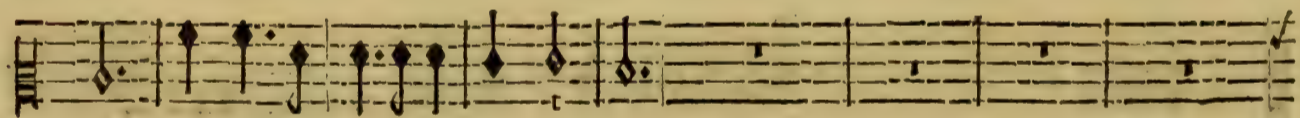
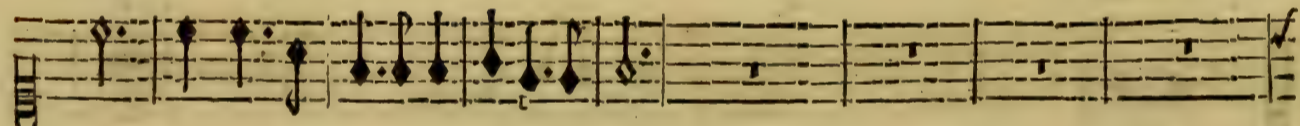
TROMPETES.



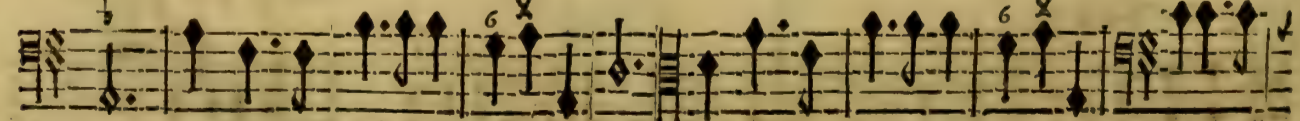
TROMPETES.



VIOLONS.



TYMBALES.



BASSE-CONTINUE.



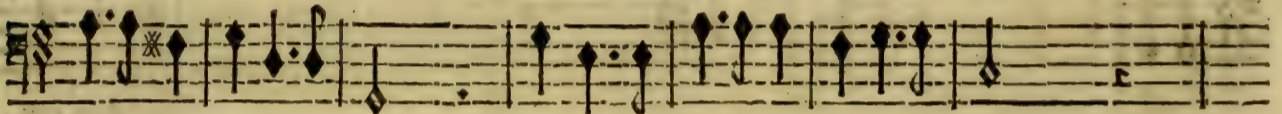
Tout doit jouir d'une éternelle Paix.



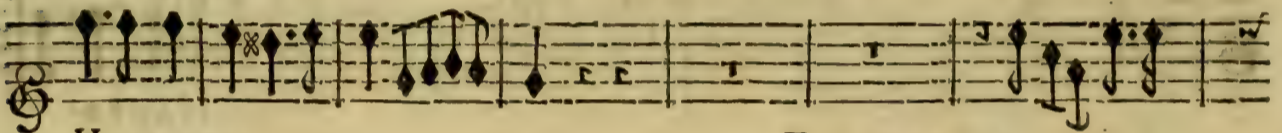
Tout doit jouir d'une éternelle Paix.



Tout doit jouir d'une éternelle Paix.

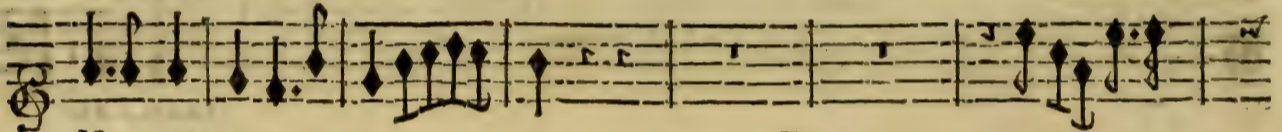


ir d'une éternelle Paix. Tout doit jouir d'une éternelle Paix.



HAUTBOIS.

TROMPETTES.

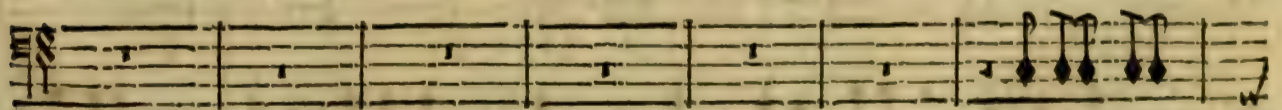
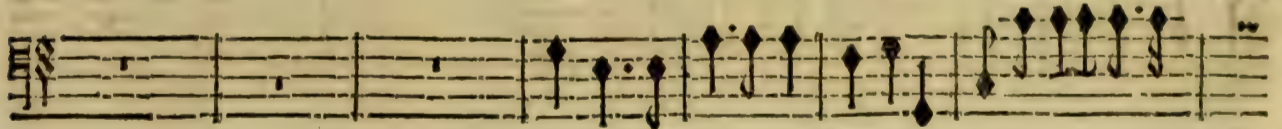
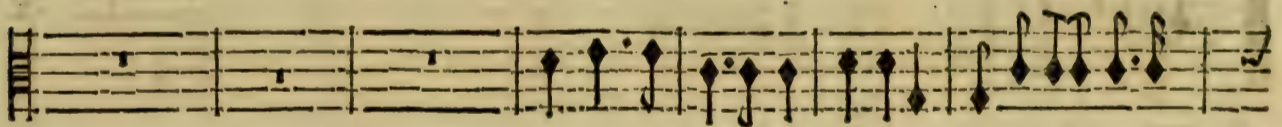
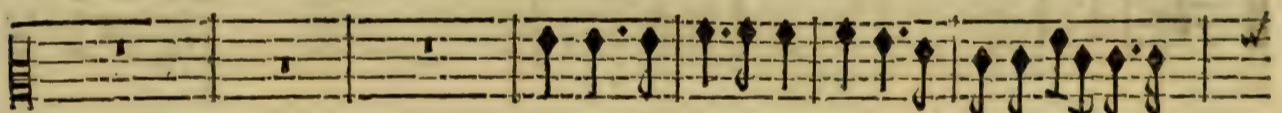
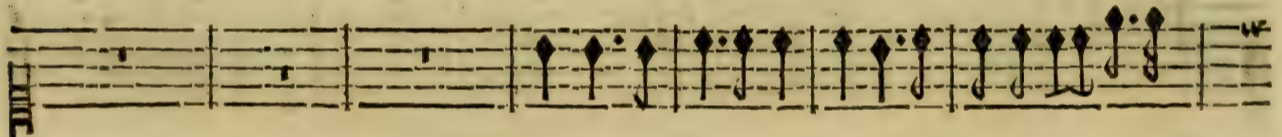


HAUTBOIS.

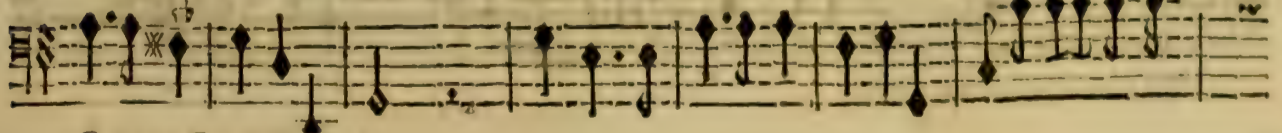
TROMPETTES.



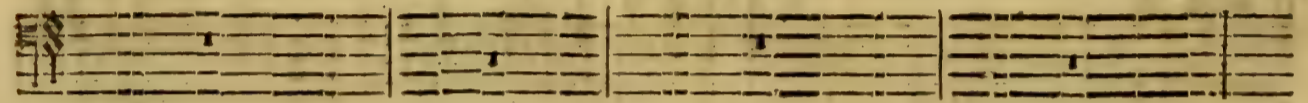
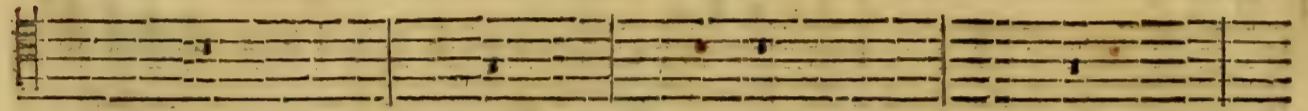
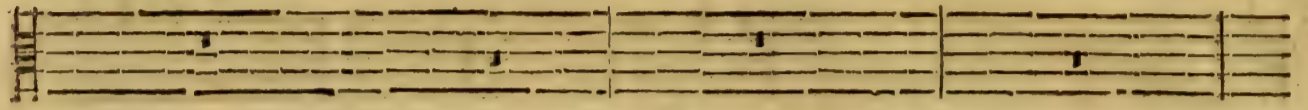
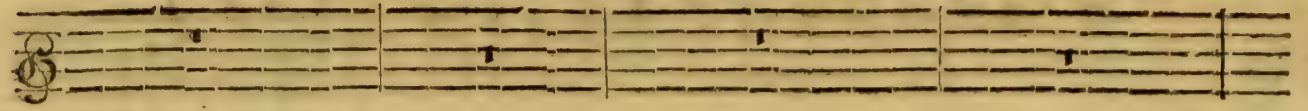
VIOLONS.



TYMBALLES.



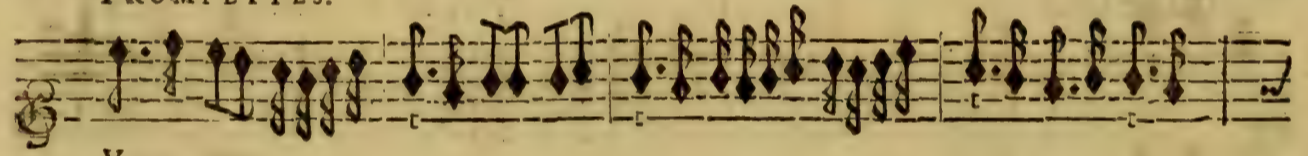
BASSE-CONTINUE.



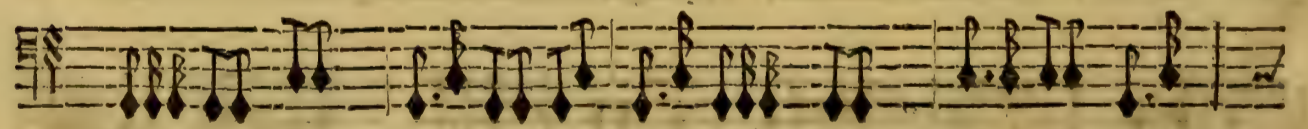
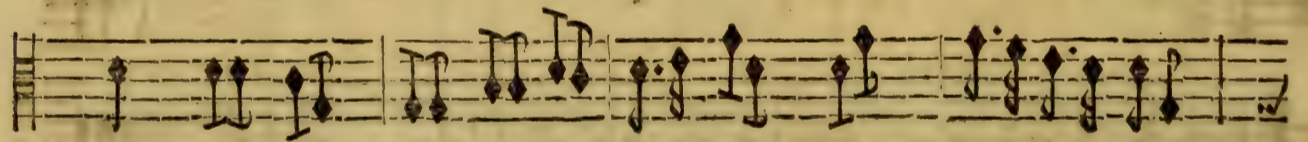
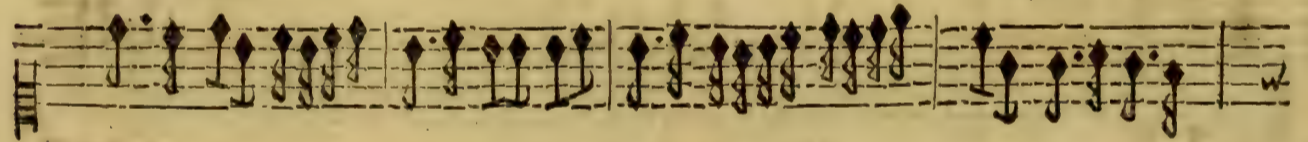
TROMPETTES.



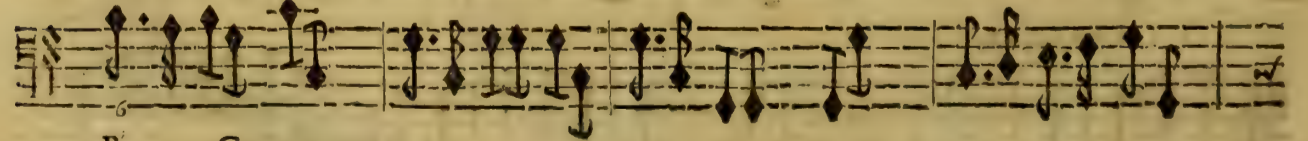
TROMPETTES.



VIOLONS.



TYMBALLES.



BASSE-CONTINUE.



Que l'on enchaîne pour jamais La Discorde & la Guerre, Que l'on enchaîne pour jamais la Dif-



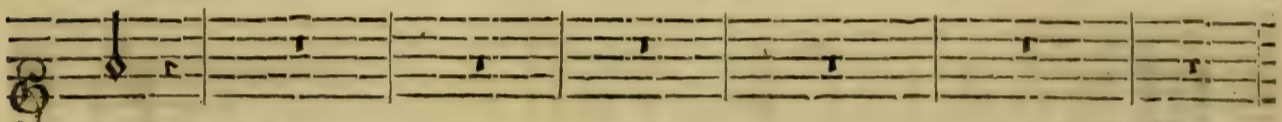
Que l'on enchaîne pour jamais La Discorde & la Guerre, Que l'on enchaîne pour jamais la Dif-



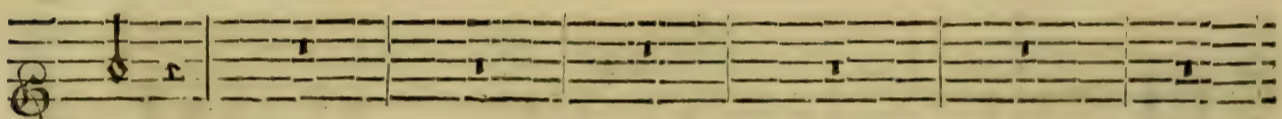
Que l'on enchai- ne, Que l'on enchaîne pour jamais La Discorde & la Guerre, la Dif-



Que l'on enchai- ne pour jamais La Discorde & la Guerre, la Dif-



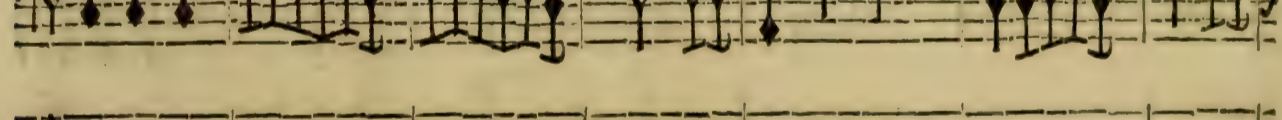
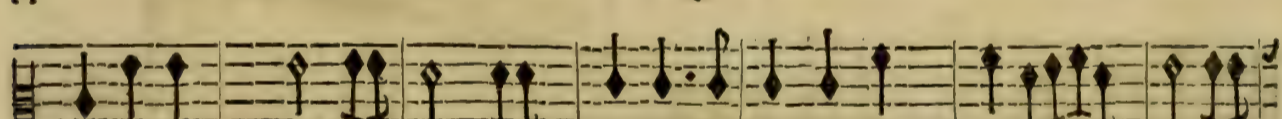
TROMPETES.



TROMPETES.



VIOLONS.



TYMBALES.



BASSE-CONTINUE.

corde & la Guerre Dans les Enfers, dans les Cieux, sur la Terre, Dans les En-

corde & la Guerre, Dans les Enfers, dans les Cieux, sur la Terre, Dans les En-

corde & la Guerre, Dans les Enfers, dans les Cieux, sur la Terre, Dans les En-

corde & la Guerre, Dans les Enfers, sur la Terre, Dans les En-

TROMPETTES.

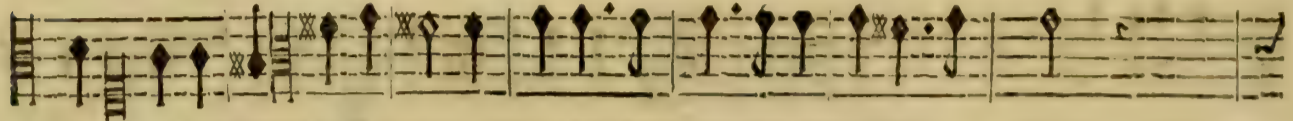
VIOLONS.

TYMBALES.

BASSE-CONTINUE.



fers, dans les Cieux, sur la Terre, Tout doit jouir d'une eternelle Paix.



fers, dans les Cieux, sur la Terre, Tout doit jouir d'une eternelle Paix.



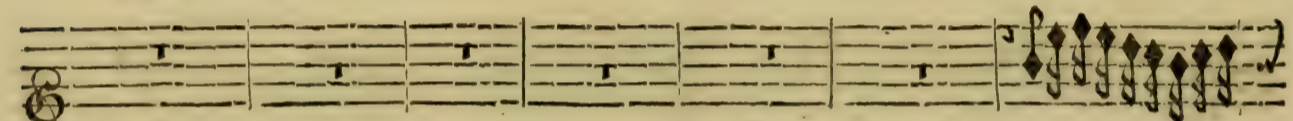
fers, dans les Cieux, sur la Terre, Tout doit jouir d'une eternelle Paix.



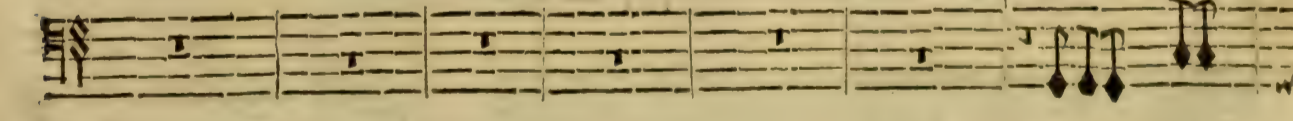
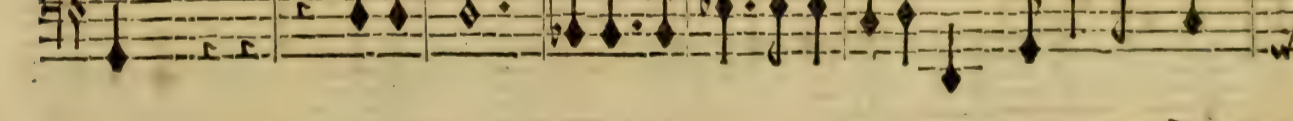
fers, sur la Terre, Tout doit jouir d'une eternelle Paix.



TROMPETTES.



VIOLONS.



TYMBALES.



BASSE-CONTINUE.

PROSERPINE,

Tout doit jouir d'une eternelle paix. Tout doit jouir d'une e-

Tout doit jouir d'une eternelle paix. tout doit jouir d'une e-

tout doit jouir d'une eternelle paix. tout doit jouir d'une e-

tout doit jouir d'une eternelle paix.

TROMPETTES.

TROMPETTES.

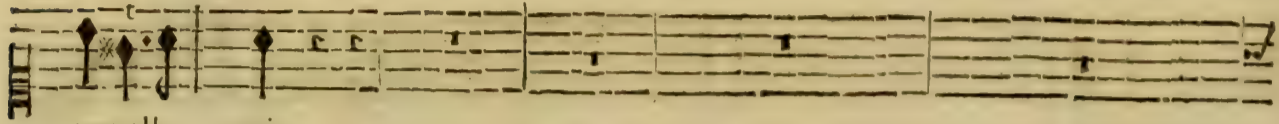
VIOLONS.

TYMBALLES.

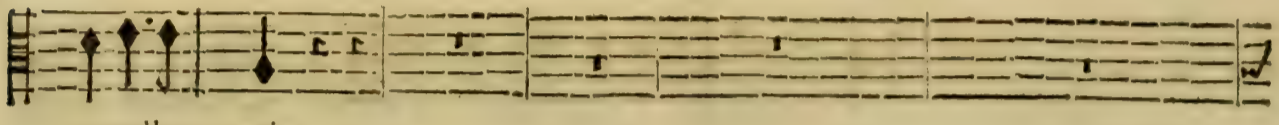
BASSE-CONTINUE.



ternelle paix.



ternelle paix.



ternelle paix.



tout doit jouir d'une éternelle paix.



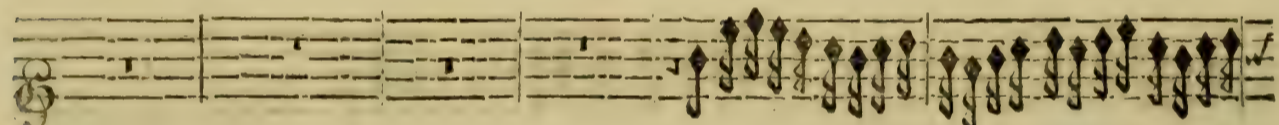
HAUTBOIS.

TROMPETTES.

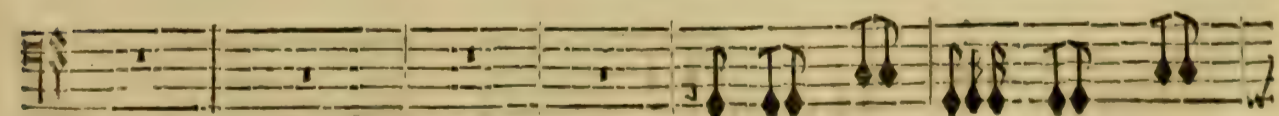
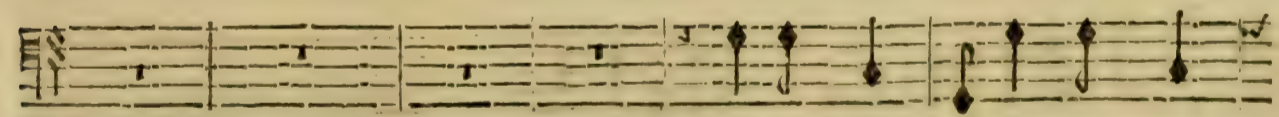
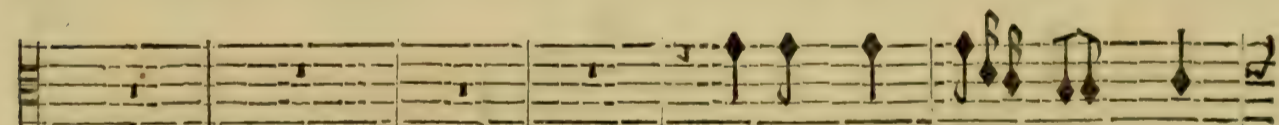
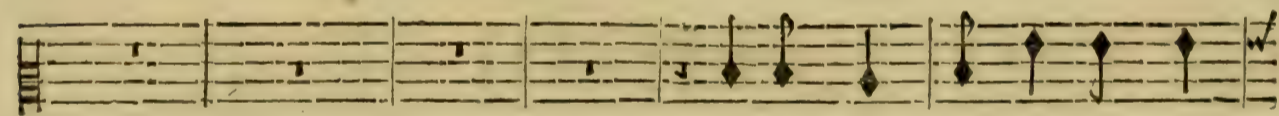
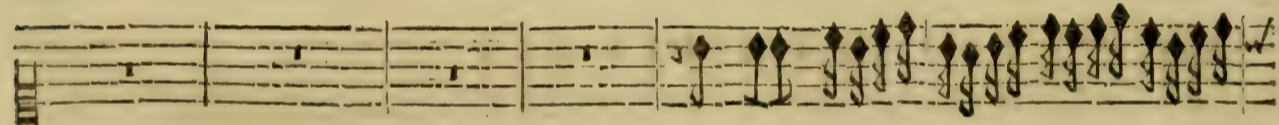


HAUTBOIS.

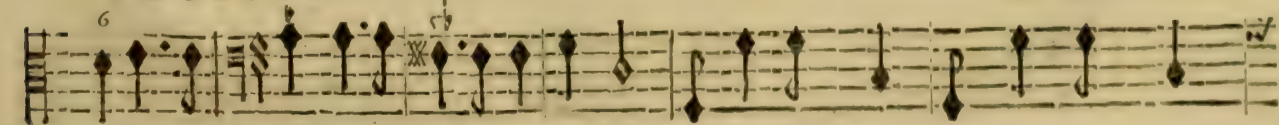
TROMPETTES.



VIOLONS.



TYMBALES.



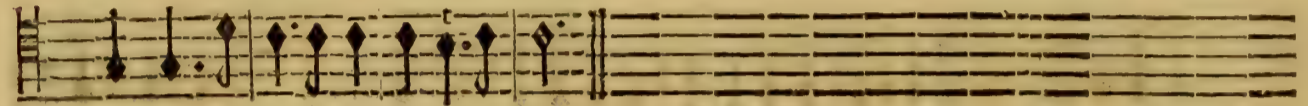
BASSE-CONTINUE.



tout doit jouir d'une eternelle paix.



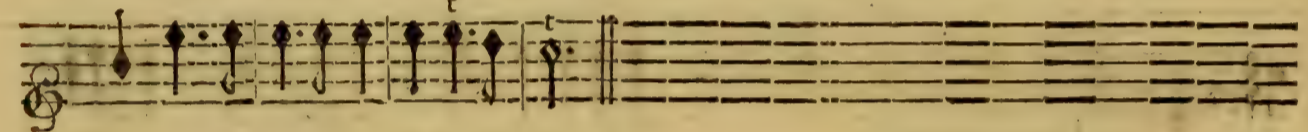
tout doit jouir d'une eternelle paix.



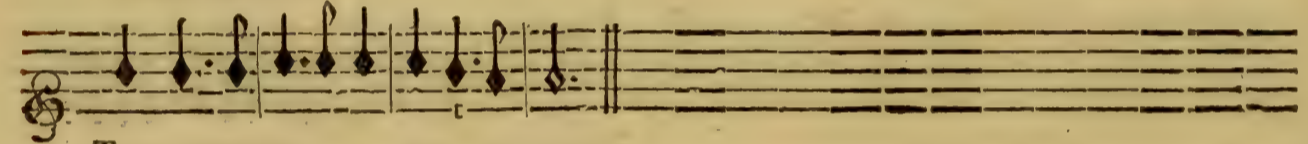
tout doit jouir d'une eternelle paix.



tout doit jouir d'une eternelle paix.



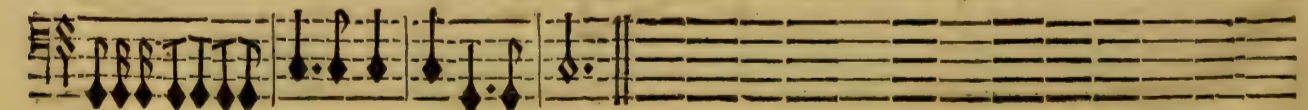
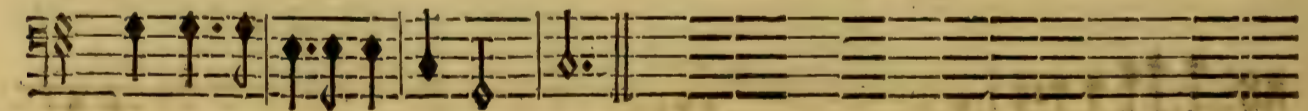
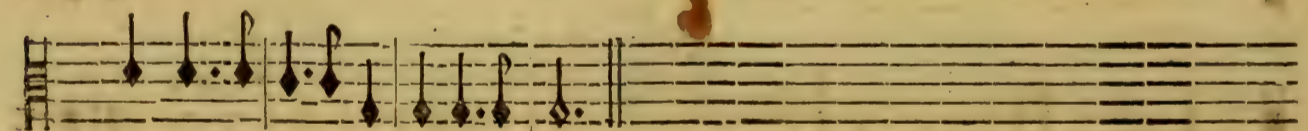
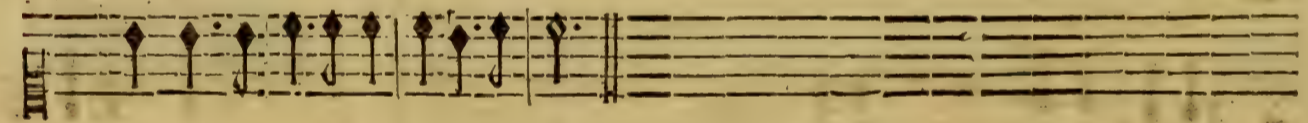
TROMPETES.



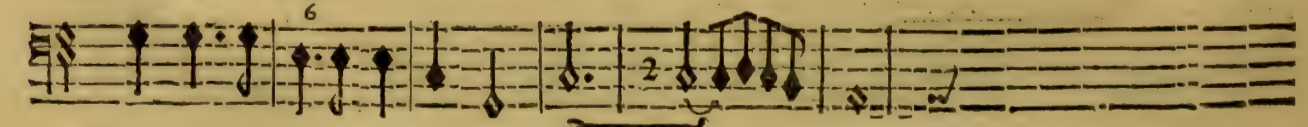
TROMPETES.



VIOLONS.



TYMBALLES.



BASSE-CONTINUE.

TRAGÉDIE.
PREMIER AIR.

VIOLONS.

VIOLONS.

PROSERPINE,

Violons.

The first system of the musical score consists of five staves. The top staff is a treble clef staff with a G-clef and a key signature of one flat (B-flat). The word "Violons." is written below the first staff. The music is written in a rhythmic style with eighth and sixteenth notes, and rests. There are some accidentals, including a sharp sign (F#) in the second measure of the first staff. The system ends with a double bar line and a fermata.

Violons.

The second system of the musical score consists of five staves. The top staff is a treble clef staff with a G-clef and a key signature of one flat (B-flat). The word "Violons." is written below the first staff. The music continues with similar rhythmic patterns and accidentals. The system ends with a double bar line and a fermata.

Musical staff for Violons, featuring a treble clef and a series of notes with stems pointing downwards. The staff is marked with a 't' above the first measure.

VIOLONS.

Musical staff for Violons, featuring a treble clef and a series of notes with stems pointing downwards. The staff is marked with a 't' above the first measure.

Musical staff for Violons, featuring a treble clef and a series of notes with stems pointing downwards.

Musical staff for Violons, featuring a treble clef and a series of notes with stems pointing downwards.

Musical staff for Violons, featuring a treble clef and a series of notes with stems pointing downwards.

Empty musical staff consisting of five horizontal lines.

SECOND AIR.

Musical staff for Violons, featuring a treble clef, a 3/4 time signature, and a series of notes with stems pointing downwards. The staff is marked with a 't' above the first measure and the word 'Guy' above the first note.

VIOLONS.

Musical staff for Violons, featuring a treble clef and a series of notes with stems pointing downwards.

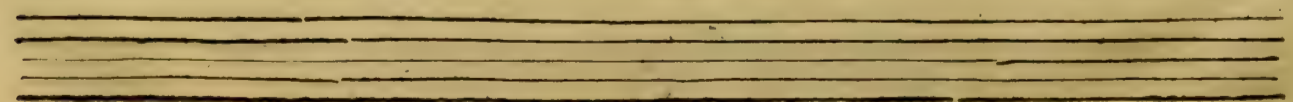
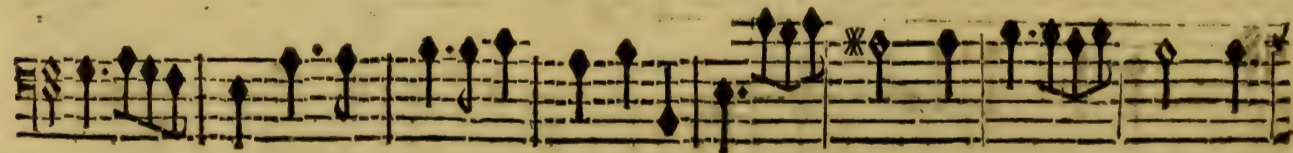
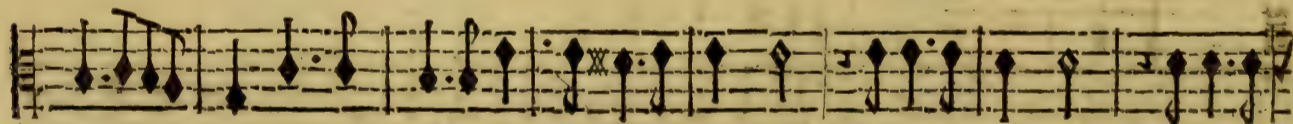
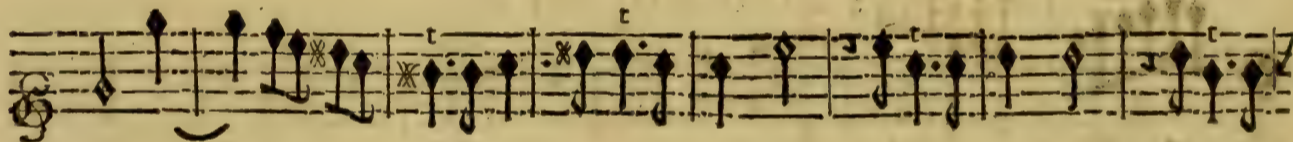
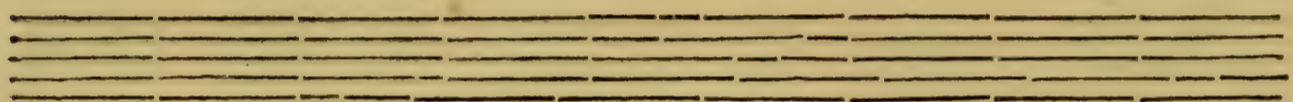
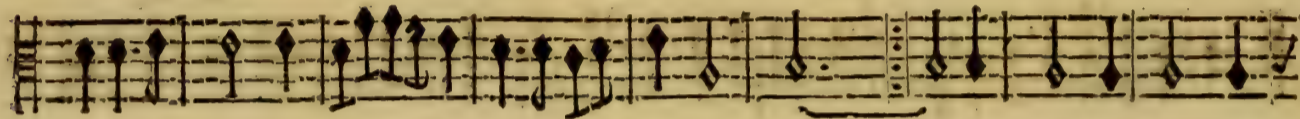
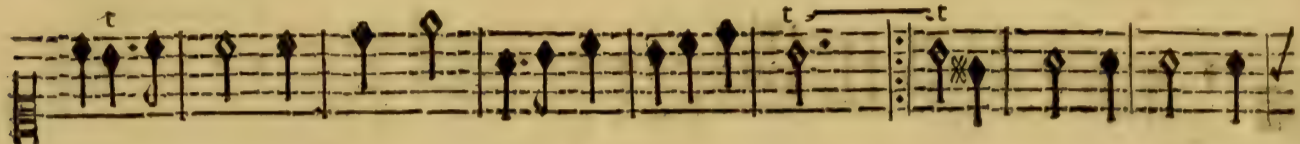
Musical staff for Violons, featuring a treble clef and a series of notes with stems pointing downwards.

Musical staff for Violons, featuring a treble clef and a series of notes with stems pointing downwards.

Musical staff for Violons, featuring a treble clef and a series of notes with stems pointing downwards.

Empty musical staff consisting of five horizontal lines.

PROSERPINE,



A musical score consisting of five staves. The top staff is in treble clef, and the others are in bass clef. The notation includes various note values, rests, and accidentals.

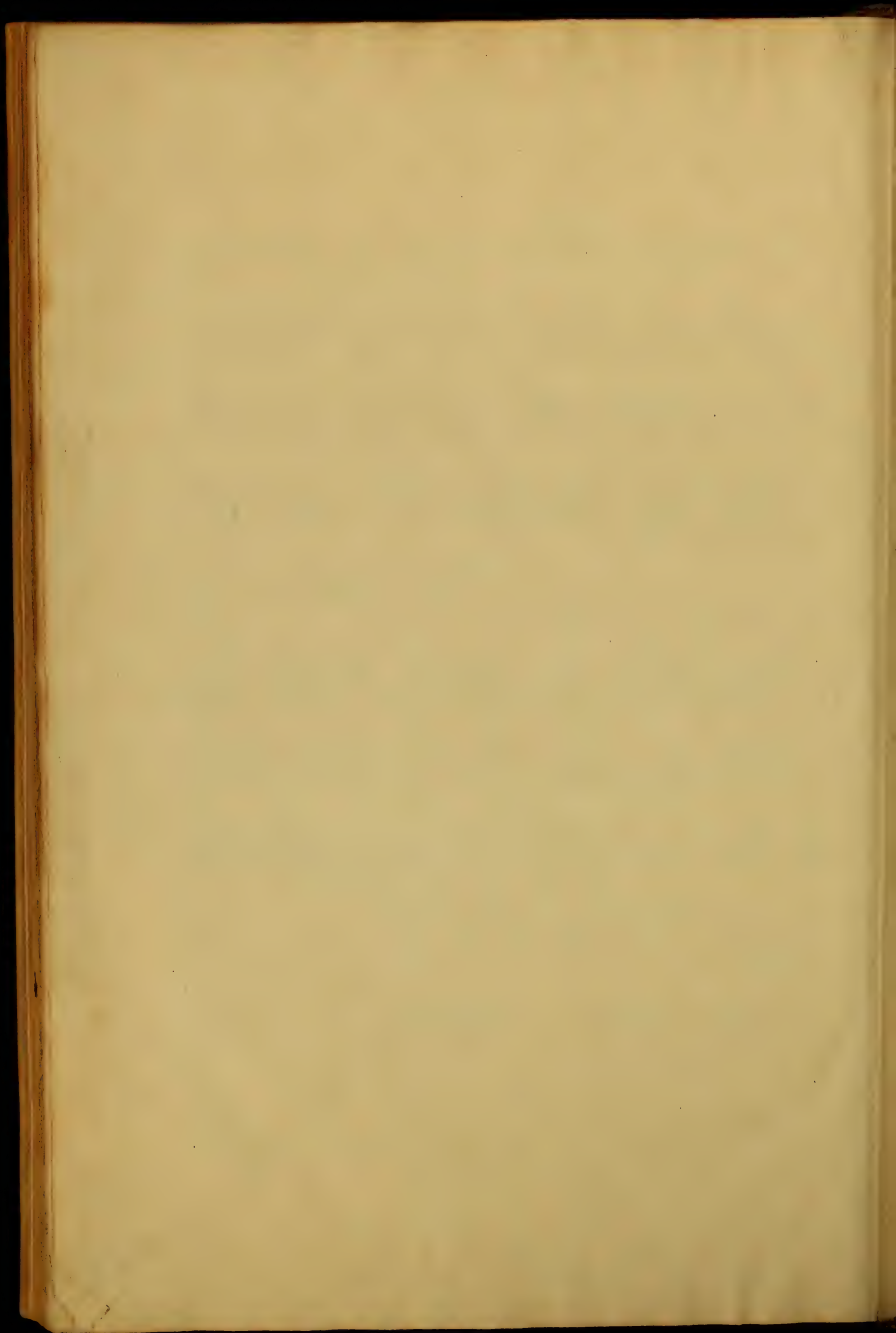
BASSE-CONTINUE.

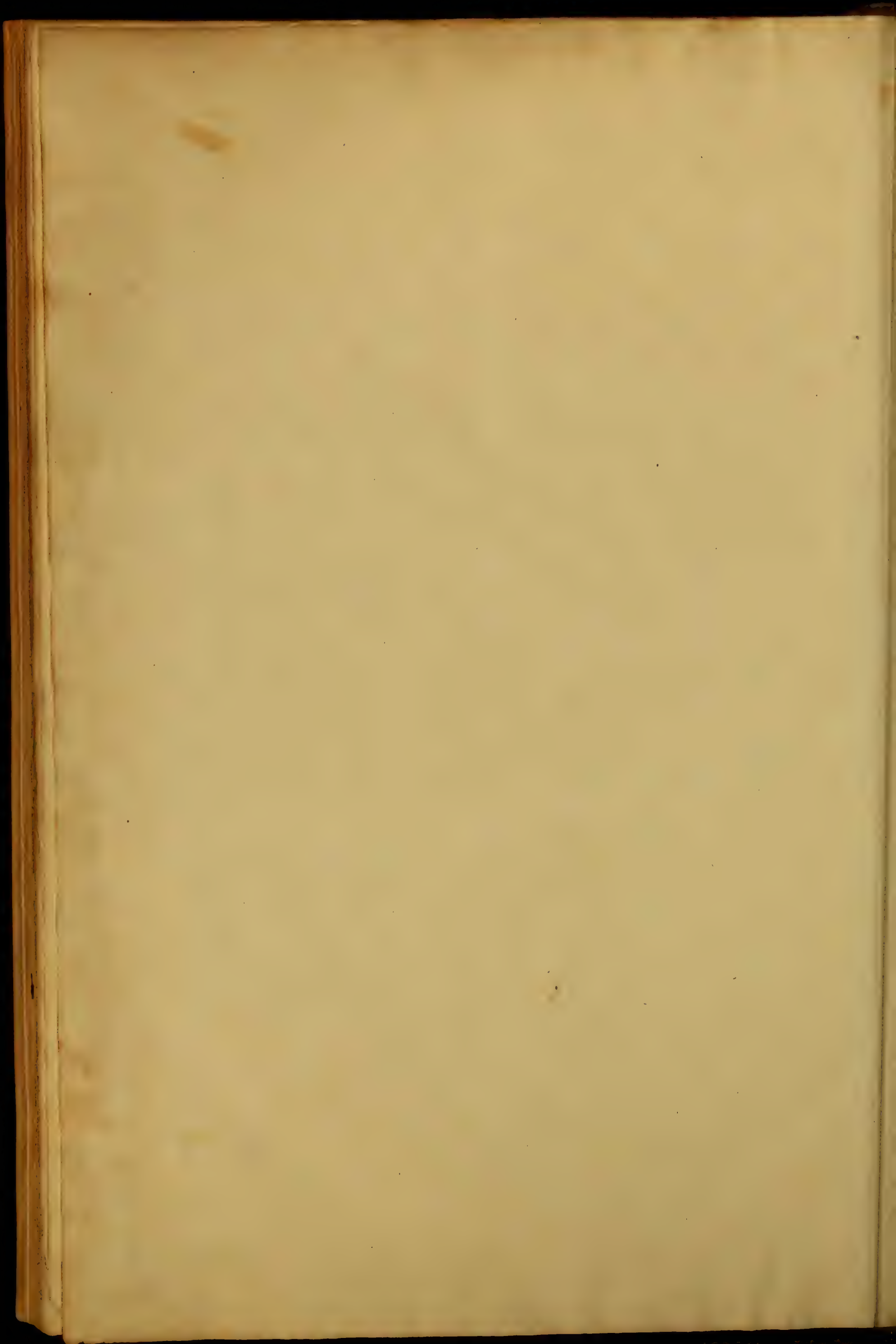
A musical score for the Basse-Continue, consisting of five staves. The notation is primarily chordal and includes some melodic lines. A circular stamp is visible on the third staff.

On reprend le Chœur cy-devant, page 340. Que l'on enchaîne pour jamais.

F I N.







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